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Fischer, Albert T.

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Window & Store Display

A. T. Fischer

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WINDOW AND STORE DISPLAY

A Handbook for Advertisers

WINDOW AND STORE DISPLAY

A Handbook for Advertisers

BY

A. T. FISCHER

GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY
1922

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No one person has written—or could write—this book, since it is the record of experience of many individuals.

In the task of assembling the data from which this book was prepared, as well as formulating the conclusions that have been drawn, also for research and editorial work, special mention must be made of C. W. Carter, who has worked with me faithfully through many years of hard and trying experience.

To many others, including artists, plansmen, investigators, and assistants, whose names crowd in on me now, I hereby tender all due acknowledgment.

A. T. FISCHER.

Cleveland, Ohio.

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INTRODUCTION

Somebody had to write this book.

Advertising in all its phases, except this one phase of connecting it up, has been studied and presented in books from every angle. But there was always this missing link.

Planning the Advertising Campaign and arranging the budget has seemed to include all the machinery for making retail customers for The Advertised Brand—*except* the *retail* machinery.

In fact, the recognition of Dealer Display as a definite advertising medium in itself has come *only in the past decade.*

To-day every advertising man admits the need for more scientific management of Window and Store Display.

But—they ask—how go about it?

Only organized experience can build knowledge.

This book is an earnest effort to present in a readily understandable way the plain facts about the use of display as an advertising medium as well

as a definite factor in selling—facts based on bedrock experience.

More than twelve years have gone into the building of this experience—twelve years of gathering and comparing statistics.

The one end in view has been to show as clearly as possible:

1. What dealers have had in the past. . . .
2. What they need. . . .
3. How to get it. . . .
4. What better display will do. . . .

The book was written in the belief that it would be of practical and timely interest to every advertising man and every manufacturer of a trademarked product marketed through retail stores, as well as have a technical appeal to the advertising fraternity.

WINDOW AND STORE DISPLAY

A Handbook for Advertisers

Window and Store Display

A Handbook for Advertisers

CHAPTER I

MAKING A SCIENCE OF DEALER DISPLAY

WHAT everybody knows, no one can deny.

There is no need to whip up a froth of argument on the value of display in retail stores.

Dealer display in one form or another is the oldest of all promotion methods.

The display which Wanamaker, Marshall Field, Macy, and other similar stores make in their plate-glass windows is not a bit different in principle from the display which the primitive tradesman made when he showed himself in the market place surrounded by his wares.

More art, more subtlety, more scientific direction, yes—but in purpose exactly the same.

Antiquity of Display

The ruined walls of Pompeii still throb with the commercial life of its time, showing many inscriptions in red and black pigment, designed to attract the notice of the public. Roman shops had their sign emblems, sometimes painted, but more often in stone or terra-cotta relief set in pilasters. It was common to see rows of goods set out in front of shops in ancient Rome, just as the small tradesman persists with his sidewalk display to this day. Roman booksellers displayed actual show-cards, bearing the names of new books, in their windows. Glass was unknown for windows, but frequently the whole shop front opened out to the public—a practice still common throughout the Orient.

Artist-craftsmen were early employed to make pictures of commodities as signs for shopkeepers, or emblematic figures outside shop doors. Coming to the Middle Ages it is said that many of the "old masters'" fruit or fish subjects were actually intended for shop signs. The public was illiterate. It could only be appealed to by display of the actual commodities or suggestive emblems or pictures. Symbols typical of a given trade, such as a hand for a glove-maker, a boot for a

bootmaker, the red-and-white twined pole for the barber-and-blood-letter were in common use in the 14th century and have persisted down to our own day.

Invention of Glass Show Windows

Glass for window use dates from about the middle of the 15th century, the invention of printing came in 1454. These two were destined to revolutionize the business of marketing commodities—but the glass shop window was the first to be recognized as a trade builder. Those old 16th and 17th century shopkeepers may not have known how to read or write (except for figure calculations) but they were intensive merchandisers and knew the great psychological law of to-day—"The public buys what it sees."

Origin of Posters

Before the great fire of London (1666) the streets were protected with hand rails for pedestrians, and placards or handbills were often stuck up on these rails and posts and came to be known as "posters."

Printing was not resorted to for trade promotion until long after it had been invented.

Development of American Advertising

All are familiar with the quaint newspaper "cards" and announcements of tea, coffee, medicine, or the latest book, appearing in the 17th

century in England. In America the similar newspaper announcements of new importations of goods likely to appeal to the Colonial householder and his dame, undoubtedly marked the beginning of advertising through the printed message. The 200 newspapers in the United States at the end of the Revolution had grown to some 2,700 papers at the close of the Civil War. But the art of advertising as we have it to-day did not originate with newspapers, it arose from the needs of the manufacturers, who in the rapid development of the factory system in the last half of the 19th century found themselves face to face with a brand-new problem in the history of the world—the increase of production beyond the bare economic necessities of the population and the need to fight individually for the largest possible share of any given market.

Growth of Trade Marks

The problems of production were paramount until the close of the 19th century. Dating from about 1890 there commenced that enormous increase in trade-marked merchandise which by 1899, according to Census figures, was paying nearly $96,000,000 for advertising in the newspapers and periodicals of this country—a sum

which in five years had jumped to nearer $146,000,000 and in ten years from 1899, namely in 1909, had more than doubled, reaching $202,533,245.* Meanwhile, the nation's wealth was increasing rapidly, more than doubling itself between 1900 ($89,000,000,000) and 1912 ($188,000,000,000). There was more money to spend—and more spenders. But there were more manufacturers contending for the market.

Advertising had already come to be the mainstay of the American publication (this $202,533,245 being estimated as 60 per cent. of the total revenue of the publications in 1909).

Influence of Agencies on Advertising

Every advertising man knows the story of the rise of the advertising agencies as related in the naïve record of Geo. R. Rowell, the founder of *Printers' Ink*, in his "Forty Years An Advertising Agent." The agencies did what the individual trade-mark advertiser never could have accomplished—they whipped the publications into a uniform, dependable tool for advertising, ironing out the whimsical inconsistencies of rates, succeeding

*Whereas in 1870 there had been only 486 trade marks registered in the United States, in the years from 1906 to 1913 there were added 35,792 trade marks, or an average of 5,000 new marks every year. In 1919 alone, more than 12,000 applications were filed.

first with the magazines and only very recently with the newspapers, threshing out the problems of so-called circulations until these, too, became dependable commodities, putting the whole thing on a practical basis for discussion, a proposition which could be presented by one business man to another.

The advertising agencies of America were the first to systematize *Space* as a commodity and place it on the market. They made it possible for advertisers to buy a definite unit of space, with a definite circulation value, for a definite price. One must never forget out of what a chaotic jumble of mismanagement, inconsistencies, and irregularities the American Advertising Agencies produced a dependable working machine for trade-mark promotion.

Rise of the Modern Advertising Campaign

Hence rose out of promiscuous advertising the formal promotion method—i.e., the Modern Advertising Campaign.

One of the fundamentals of any campaign is the fitting of parts to the whole—i.e., team work.

Out of team work grew the systematizing of auxiliary methods of trade-mark promotion—the use of space in other circulatory systems, such as

street cars, billboards, dead walls, fence signs, etc., all of which have come to be more or less organized.

To-day each of these is recognized as a true medium with its own characteristic advantages and disadvantages. Each has its place in promotion and can be lined up for a definite part in the Advertising Campaign.

Window and Store Display, on the other hand, is the last to become organized and put on a really scientific basis.

Display the Last Medium to Be Organized

Since 1914 advertisers have recognized more than ever before the need of definite linking up and rounding out of the campaign by means of properly planned dealer display.

Magazines and newspapers charge for space according to circulation.

In dealer display, on the other hand, space is free—and circulation greater as well as more selective.

CHAPTER II

EVOLUTION OF DISPLAY MATERIAL

THE oldest, most natural medium for advertising is of course the space in the dealer's own window and store—right where the goods are for sale.

"Something" for the Dealer

In the Great American Patent Medicine Era of Advertising, right after the Civil War, the need of "something for the dealer" was shrewdly sensed, but in the absence of real knowledge of the subject, this "something" was usually some small picture card for the dealer to hand out. It was usually just a picture—any picture from a blue satin slipper full of pink roses to a little girl playing with her kitten; or a noncommittal landscape—and invariably crudely printed on a handpress. Every child in those days possessed a "scrap book" in which were pasted the "pretty pictures" collected at the local stores or bestowed by grown-up shoppers. Any man or woman who will own up to forty-odd years can doubtless recall such a scrap

book and visualize even now some particular "pretty picture" that was the pride of the collection—but who can remember the names imprinted on the pretty cards and products they were supposed to advertise?

"Pretty Pictures," Hangers, etc.

The next step in "something for the dealer" was a card on a larger scale, lithographed and with the compliments of the advertiser elaborately enscrolled on the face of the picture. But practically always this, too, was just another "pretty picture," on a large scale.

Punched with a hole and a string run through it, this "pretty picture" became a "hanger"—dear to the hearts of advertisers making their first struggling effort to enlist the good graces of the dealer and excite his coöperation to the point of "store display."

This "hanger," or rather its descendant, a veritable chip off the old block, we have with us to-day.

But there are other descendants, luckily!

Evolution in Display Material

Evolution, that practical Efficiency Law of the Universe, has done its work. Origination has been rewarded by the law of selection and survival of the fittest, in dealer display as elsewhere. From

the specific show card, dealer display has progressed through various stages—from the joining of two or more flat cards or panels to form a screen, to the novel and often highly ingenious "cut-out" usually built in two or more planes to lend interest and attraction.

Overdoing Mere Bigness

The will to do—so far as the advertiser was concerned—has been the will to *outdo*, and with the increase in attention to advertising, there has grown a corresponding increase in attention to material for the use of the dealer—but the tendency until very recent years has been to strive for something not better but *bigger* than the other fellow.

Some advertisers, in other words, have tried to apply to dealer display the principles of dominance which apply to other advertising space—they have made the mistake of playing "*brute force publicity*" as the trump card of the pack in Advertising. Maybe it is in many mediums—but the first thing to learn about dealer display is that the space is yours only conditionally—and you must learn how to "speak for it" nicely.

The noisy, flashy, boisterous, unwieldy display *doesn't* get the tidbit of space so long as the dealer

is managing the business. Your display must ingratiate itself by its own good manners to get the dealer's window.

Need to Study Display Laws

The oldest, best proved, most productive medium for advertising, has its own special laws which must be studied before it can be utilized successfully.

The force of this fact first came home to the advertising world about a decade ago. Practically no attempt had been made up to that time to study the advertising value of dealer display and still less to systematize it—as has been done for publication mediums.

Old-time Methods

Those engaged in the production of such displays—lithographers and poster printers for the most part—confined themselves to the work of reproducing trade marks or name signs, the manufacturer himself furnishing specifications. Or, where the manufacturer did not furnish the design, the only creative effort took the form of elaborate ornament, scrolls, filigrees, etc., in a manner borrowed from the customary "label designing" of the day, which is happily now almost obsolete.

These signs—for such they were rather than dis-

plays—were practically always flat cards or sheets, the artist simply concerning himself with one thing—to get the design in a square or rectangular space of given dimensions. The manufacturer, for his part, passed these through as "okay" if they faithfully "followed copy" and happened to strike his personal taste. Apparently nobody troubled to consider what the dealer's attitude might be.

Hit-and-miss Management

Before 1910 it is safe to say that no manufacturer bothered to see whether such material was satisfactory and successful in operation. Manufacturers did not know whether the material they had purchased was successful or not.

They did not know how many of their signs ever actually reached their own dealers.

They did not know how many dealers liked and used the displays or how many did not like them and threw them away.

They did not know what really became of the material.

Manufacturers simply did not know—ten years ago.

Scientific Study Was Needed

Scientific management was a new term in those days—and certainly no one had thought to apply it to dealer display!

Any science presupposes research and original investigation—and nobody had felt that there was really enough at stake individually to investigate this oldest of all advertising mediums!

There was simply nothing tangible about it.

There was no systematic knowledge in books or in office files on this subject. There were convictions a-plenty; and notions—but they were either hazy or broad generalities.

Seemingly, every man had a right to his opinion, based on his own "experience," but not one had teachable or provable experience that he could pass on to another, because—

There was absolutely no *data*.

CHAPTER III

THE PLACE OF DISPLAY IN THE MODERN ADVERTISING CAMPAIGN

THE Modern Advertising Campaign is an evolution. Two decades have revolutionized marketing methods in this country.

Plans which in their day brought full measure of success for the advertiser will not suffice to launch the New Brand of to-day.

Connecting Dealer Essential

For any branded product sold through retail stores, it is now an admitted fact that the advertising back of it loses much of its force unless the interest of the dealer is secured.

Selling is a compelling, or controlling, act. The more you leave open to chance the less you exercise your controlling function. In a modern advertising campaign, the value of the investment can be secured only when the consumer has identified the advertised product at the dealer's store.

Not to connect up the dealer with the whole selling program makes it hard for the consumer

to make the identification either of Brand or Dealer. It leaves a vital factor open to *chance*.

This weakens the entire advertising campaign, whatever its other mediums.

Changing View of Advertising

The old theory of consumer demand was based on the principle that the advertising haunted the consumer's mind because of the vision of additional satisfaction. But with the multiplying of competing brands and the mutual competition of vigorous advertising, it has become harder every year to get hold of the consumer mind! More and more advertisers have come to believe that however vivid the imagination and fireside musings of the reader of the advertisement, it is necessary to take the dealer into account and confront the customer at the store with some display which will either remind vividly or conjure up a brand-new picture.

All your preparation of advertising and force of argument or reminder at the point of the sale are simply for the purpose of registering that picture in the consumer's mind. She buys because of what she *thinks*, as a result of what you suggest, at the dealer's, tying up with your other advertising.

Make no mistake about this! Sales depend on

picturization, howsoever that may be accomplished. And the shortest possible distance between mental picture (desire) and motor act (sale) is where cash and commodity actually change hands.

Display a Sales Force in Itself

Thus, display at the dealer's store does, of itself, by its very nature and independent of any other sales effort, stimulate demand for a product. This is an elementary fact.

Display—in other words—can be used as a simple and complete-in-itself method of marketing a given product, via retail stores, independent of all other methods of promotion.

Somebody has used the expression "sleeping business" i. e.,—the business which is waiting to be stirred up for any commodity, in any market.

Sleeping Business

Any man will agree that for any merchant to sit down and wait for the customer to make the demand is to miss untold possibilities. The public requires prodding, not only to create in it new wants, but actually to induce it to buy the goods which it frankly needs. The dealer selects his stock with a view to these possible wants and actual needs, in addition to those for which he estimates a direct demand. But having gathered

his stock, wouldn't he be foolish to fail to use his store windows and counters to show what he has for sale?

Any national advertiser or any user of general publicity who does not provide for connecting up with the place where the goods are for sale is overlooking a large share of possible sales.

He is deliberately turning his back on "sleeping business."

Reduce Burden of Lost Sales

Entirely apart from the nature of the goods, if the manufacturer is assuming to market them by means of advertising, he must, to get the full force of the advertising, find some way of connecting up with the dealer.

Only thus can he reduce the burden of lost sales—an unnecessary tax on any business.

Danger from Impeded Circulation

Advertising is literally a matter of "circulation" in that the message of the manufacturer must *circulate* from beginning to end of the course. The message must travel the complete Route of the Sale from the manufacturer to the consumer. If any vital factor to the sale is overlooked this "circulation" is impeded, and impeded circulation stunts development.

The advertiser who fails to pump his advertising

throughout the complete channel of distribution is deliberately impeding natural circulation.

No matter what else you do to advertise, you are not doing enough if you are not tying the message up with the specific dealer; in some way making him an integral part of your sales plan—not only to get the full possibilities of "consumer demand" as the logical points of your general publicity—but those untold other possibilities which fall in the class of business waiting to be awakened.

Display Influences Consumer

Briefly stated, the reasons the manufacturer should connect the dealer's store with his general publicity are as follows:

1. Store display arouses sleeping desires, adds business otherwise absolutely non-existent.
2. Store display advertising of whatever description increases consumer response to all other advertising, because of specific reminder.

General Publicity Creates Thought—While Dealer Display on the Spot Where Cash and Commodity Change Hands, Creates Action.

It is only when you have uncoiled the great springs of action that you discover how potent a

thing *thought* is. As Wrigley says, there is no such thing as "saturation point," in a modernly advertised and completely organized business. This fallacy of "saturation" was demonstrated by the gum manufacturers, since the "limits" they set ten years ago have been exceeded ten times over! And look at the automobile business. If anybody had told you ten years ago that every Tom, Dick, and Harry is an auto prospect would you have believed it? Frankly, No.

Isn't this what Herbert Hoover meant when he laughed at the idea of this country ever suffering from "over-production?"

Display a New-growth Factor

The sad truth is, we all discount our real possibilities. We say advertising is a modern miracle that makes the desert blossom like the rose—but we nip off all the buds and young shoots and try to confine our responsibility to just the main trunk of Advertising, the big general publicity campaign—and leave all the sprouts, the *new growth* part of the business, to the local dealer—unheeding whether it flourishes or dies.

Dealer display has an important place in the modern advertising campaign. It should be

considered as an integral factor in the method of marketing the Special Brands.

What Display Does for Dealers

It helps the dealer, helps the consumer as well as the Advertiser himself. Display answers the question from the dealer, "Where do I come in on your advertising?" and furnishes a ready-made localized individual sales plan.

Dealer display helps make better merchants of storekeepers who are not born merchandisers. It helps pay the rent of high-priced desirable locations. It makes the most of those less desirable locations. It converts "uninterested" prospects into interested customers, makes passers-in of the ordinary passersby.

Display increases movement of goods, speeds up the turnover, makes possible the buying in larger quantities, and makes profitable the handling of goods which offer small margin or individual sales. It saves personal sales effort for dealers, or guides the argument where they wish to push the sale.

What Display Does for Manufacturers

For the national advertiser, display offers the connecting link between all the preparatory work of selling and the actual closing of the sale. Display at the dealer's safeguards returns from the

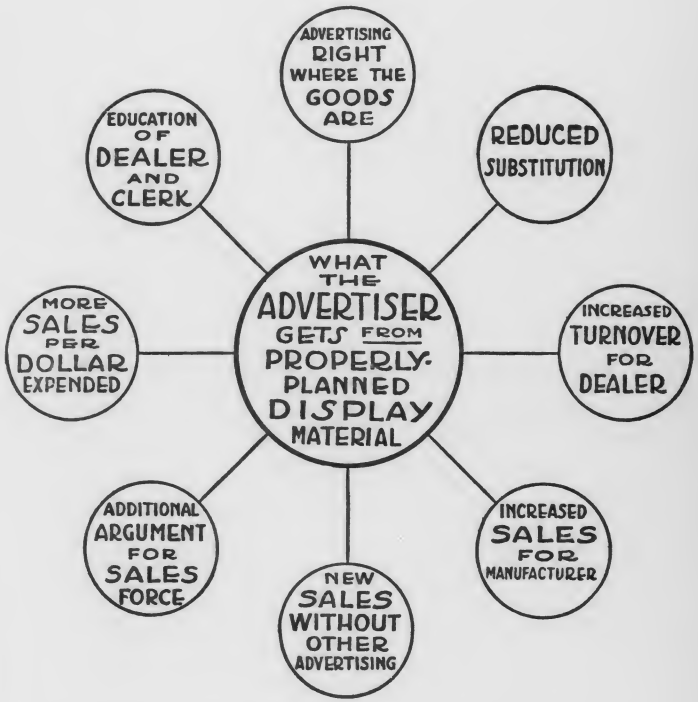


CHART SHOWING FUNCTION OF DISPLAY IN ADVERTISING CAMPAIGN

advertising investment, increases actual results, prevents loss from missed sales, insures reminder at the opportune time for buying. It reflects and also extends the advertising in all other mediums, contributing actual new publicity as well as deciding unsettled sales.

What Display Does for Sales Force

It strengthens the salesman's sales proposition with the trade, makes it easier to engage a prospect's attention, and cuts down selling time. It answers the house salesman's oft-put question how best to use the house advertising for his own order-book.

What Display Does for the Public

Also for the consumer, Display answers the question on which hinges most mischance in general publicity advertising—namely: Where can I get it? Moreover, Display is the best method yet found for cutting down the dangerous interim between *interest* and *action* consummating in actual exchange of consumer coin.

CHAPTER IV

APPLYING CIRCULATION STANDARDS TO WINDOW ADVERTISING

WE ALL know how it was with the Newspapers as a medium—they did not arise full fledged as a waiting tool for the Advertiser. They existed primarily for another purpose. Somebody had to see beyond that purpose additional possibilities, then patiently dig out the facts and finally remold this scattered, heterogeneous, unwieldy medium into a single tool of definite usefulness for advertising.

Must Study the Possibilities

It was the same way with the Magazines—before circulations reached a national scale. The possibilities were there all the time. It only remained to develop and utilize them.

Primarily, the windows of a retail store exist for the benefit of that dealer, not the manufacturer.

But that does not prevent the manufacturer from seeing the latent possibilities—and using them for his own purpose, if he can do it.

The factors which make retail windows a valuable medium of Advertising are—*Space* and *Circulation*, the same as with other mediums.

Possibilities of Space

The space alone in retail store windows covers more than 33,000,000 square feet. It is choice as to location, in the sense that it is always on the line of traffic for that community and fully protected. It is yours for the asking. There is a way to get it if you fit your proposition to the dealer.

Possibilities of Circulation

And consider Circulation!

Circulation—as applied to Window Display—has solely to do with Location.

There are two sides to Circulation as the Advertiser views it—Quality and Mass.

The greater of these is Mass—or volume.

The point which Advertisers up to now have failed to realize is that Window Display Circulation is not purely theoretical—it has a demonstrable quantity.

It can be audited like any other circulation.

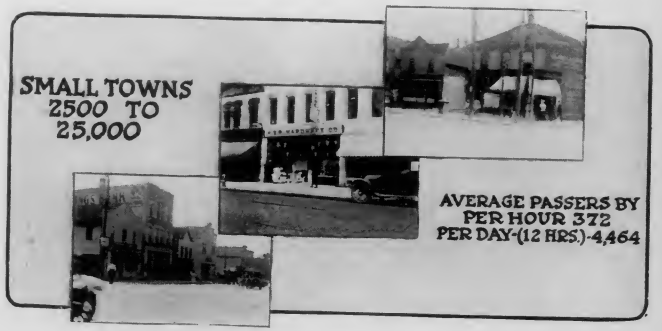
Circulation Varies with Location

You can pick out any store and by ticking off pedestrians as they pass by during the business hours of the day know the total number of possible customers there existed on that day for that dealer.

WINDOW DISPLAY CIRCULATION

You can pick out any store and by ticking off pedestrians as they pass by during the business hours of the day know the total number of possible customers there existed on that day for that dealer.

Then by duplicating the same list on different kinds of days,—covering weather, season, local shopping habits and similar conditions—you can quickly strike your averages and estimate the total for any specific period.



THE CIRCULATION VALUE OF A WINDOW DEPENDS ON ITS LOCATION

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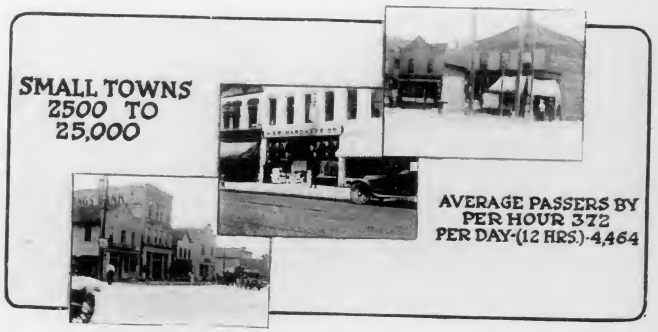

THE CIRCULATION VALUE OF A WINDOW DEPENDS ON ITS LOCATION

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Then by duplicating the same test on different kinds of days—covering weather, season, local shopping habits and similar conditions—you can quickly strike your averages and estimate the total for any specific period.

That is in fact what modern merchants do individually before picking their own locations—a candy man, for instance, wishing to establish a store, checks the passersby at different locations, finds out the average per day, knows his percentage of probable sales from that particular type of traffic, estimates thereby the sales volume to be expected from the location, figures therefrom what rent he can afford to pay—and makes his decision.

The success of the United Cigar Stores in picking their locations on the basis of *circulation* almost entirely independent of *size*, is common knowledge.

Demonstrated Circulation Value of Dealer Windows

What you can do for one store you can do for a chain of stores or for different types of stores in different kinds of location in different sizes of cities and towns in different parts of the country.

And then you begin to have demonstrable circulation.

With a thousand displays in a thousand dealer windows of a given type of store you can very

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With a thousand displays in a thousand dealer windows of a given type of store you can very

definitely estimate by the law of averages that you will get for any and for each individual display a specific average circulation.

The law of averages—when you approach the thousand basis—gets to be pretty reliable.

All the little eccentricities and idiosyncrasies of individual wilfulness or circumstantial re-action, correct each other, as you approach one thousand cases—and of course beyond one thousand they become more and more punctiliously accurate. Business men to-day very thoroughly appreciate this fact—namely, that there is nothing so dependable as statistics—if you have enough of them!

CHAPTER V

800,000 RETAIL WINDOWS—WHAT THEY SIGNIFY

IT IS only after looking at the proposition from all sides that any manufacturer can gain a fair idea of windows as an advertising medium.

Store Windows as Advertising "Medium"

It is only by comparison of actual figures that a manufacturer can realize the tremendous possibilities in the retail store windows throughout the whole country, and what they signify.

The retail window is an extraordinary medium.

And it has one unique advantage over all other mediums known to advertisers—the advantage of furnishing the advertising right on the spot where the goods themselves are for sale.

To talk about space as space and circulation as circulation is hardly enough for the manufacturer advertiser. He must know in concrete terms something more definite about the kind of space and the kind of circulation.

To talk about dealer windows as an advertising

medium requires some explanation and tangible figures.

At the same time with all the difference between this and all other recognized mediums, it is very essential to recognize many things they have in common.

Nature of This "Medium"

Let us put it this way:

Suppose some solicitor told you there was one advertising medium in this country which has a total circulation of 106,000,000—not counting duplication.

Then suppose he explained to you that this circulation was not to be taken as a whole, but nicely broken up in chunks, according to territory and different commodity appeals—the food appeal, the hardware appeal, the drug sundry appeal, etc., etc.

He would have to explain to you that the space in this medium was measured not in columns and inches, but in units varying from 4 ft. to 24 ft. in length, by 6 ft. in height, with an average of all units 7 ft. by 6 ft.

He would explain to you that for the most part this space was open for seasonable advertising only, but that in season and in reason you could have it for long or short time.

He could present statistics to prove that the average showing is one week's time—with many, many instances recordable where the showing once secured continued for two, three, and even longer number of weeks—in certain cases a year or two years.

He could assure you that without exception every large advertising success in this country had utilized this medium.

In not a few instances it has been the main medium—and in many cases the sole medium of advertising.

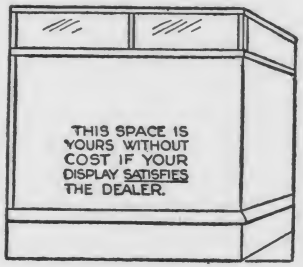
Always he could prove to you it has been the most economical medium, based on demonstrated circulation and actual check-up on sales. He might add that no one has ever estimated—or tried to estimate—the total volume of sales resulting from use of this single medium. But you would readily agree that it would undoubtedly run into many, many billions of the annual total business of the United States.

Differentiated from All Other "Mediums"

This medium is not a magazine, he would say—yet it combines the circulation totals of *all* magazines—and then multiplied by three! It is not a newspaper, but sends out the same message in widely scattered territory, and the life of its mes-

sage is almost invariably seven times that of any newspaper advertisement. It is not a car-card, and its space does not run in two fatiguing parallel lines; but instead, each unit of space is set off by itself, no two exactly alike, but each hangs on the public highway like a separate picture where all passersby can see. It is not a billboard—although undeniably it has considerable billboard value and if placed end to end its total 800,000 units would measure fully 5,600,000 linear feet of space for appealing to the outdoor public, or 33,600,000 square feet.

This space, he would say, consists of:



172,842 Grocery Store Windows
147,980 General Store Windows
46,398 Drug Store Windows
42,217 Candy Store Windows
37,116 Cigar Store Windows
29,445 Shoe Store Windows
23,009 Jewelry Store Windows

32,472 Department Store Windows
37,563 Furniture Store Windows
29,080 Hardware Store Windows
18,770 Haberdasher Store Windows
40,531 Auto Supply and Garage Windows

—to say nothing of book stores, news agencies, meat markets, barber shops, restaurants, repair shops, holes-in-the-wall, etc.

This means, for each of these lines or divisions of trade, a circulation equal to the population of the United States—not only once, but repeated over and over again.

"Quality Circulation"

Not only volume is hereby reached, but quality is secured by this medium, because of the fact that the circulation is divided up into precisely the kind the advertiser always seeks, namely, *possible immediate customers* for his *individual dealer and product.*

CHAPTER VI

GETTING THE WINDOWS

IN THE early days when fewer brands were clamoring for attention it was easier to get dealer coöperation.

Old-time Dealers "Co-operated"

If the dealer had your goods and received your display the most natural thing for him to do was to "stick it up somewhere in sight." In those days the retailer had the feeling that it was up to him to push whatever he had in stock. But the change which gradually shifted the burden of making sales from the dealer to the manufacturer took part of this initiative away from the dealer. Moreover, the modern system of marketing had a tendency to develop many small retail stores and minor tradesmen instead of the concentration of retailing in a few capable merchants' hands.

New Advertising Problems

The very success of Brand Advertising brought with it an entirely new set of problems. In 1910 there was founded for the purpose of studying these problems, the Association of National Advertising

Managers, which at a later date was changed in name to the Association of National Advertisers.

"Waste in Advertising"

Taking up successively the various problems of waste in national advertising, in duplication, in undependable circulation, etc., the A. N. A. M. early in its career turned attention to the subject of waste in dealer advertising.

Booklets, circulars, and such counter distribution material came into chief prominence as well as display material. The chief waste was found to be

1. Failure of jobbers to pass the manufacturers' display material on to the retailer.
2. Failure of stores to use all material received.

Some of the largest advertisers, such as Armour, Moxie, Coca Cola, etc., etc., had already adopted the plan of using their own crews for installing display material. Being products of universal consumption with plenty of dealers in every important locality, this plan of crew service for dealer display was apparently working out all right.

Problem of Scattered Distribution

But these large advertisers had distribution ranging all the way from 25,000 dealers to 300,000 dealers, whereas there were many in the Association who from the nature of their sales proposition

would never hope to have more than a few thousand outlets, at the very most.

First Attempt to Systematize Dealer Co-Operation

Working on the assumption, however, that the real way to get displays in dealer windows was to put them there, and already having much data in my possession from private investigations, I personally worked out and submitted to the dealer service committee of the A. N. A. M. in 1913 what looked like a very workable plan for getting manufacturers' displays in the windows of dealers—at a given time and in a given territory to tie up with other advertising. This plan was carefully outlined and received the endorsement of the Association to the extent that I was encouraged to go ahead with all preliminaries, organizing the country into definite display territories and securing district display managers and under them, their necessary corps of window trimmers. This organization, under the name of the Dealer Service Bureau, was brought to the attention of the leading American manufacturers who were by this time crying out against waste.

The plan was all right—it still is all right—but to cut a long story short, it did not work out on a satisfactory volume basis. Those manufacturers

who were ready and desirous of installing displays the first season had, with a few notable exceptions, such a heterogeneous mess of odd-lot, hit-and-miss, unrelated material that it was in most cases impossible to produce a creditable window without using big stocks of the merchandise itself to put a semblance of unity into the display. This obviously was impossible with the average dealer, and was also expensive in time required for trimming the window.

First Attempt to Organize Data on Co-operation

Then instead of an installing service, I organized an investigation service to secure definite facts and figures as to retail dealers' use of displays. This, to the best of my knowledge, was the first attempt at an impersonal and impartial investigation of dealer attitude toward using manufacturers' display material (1914).

This investigation service was destined to render even greater aid to advertisers than the installing service first contemplated. It forced a study of the whole subject from a much broader angle of usefulness—not merely, how to get displays in the window if the manufacturer is able and willing to pay for the actual service of trimming the window—but, what is most important, *how to plan all dis-*

plays in such way as will make them most readily acceptable to the dealer to the end that he will be more than willing to put them in the window himself.

This opens up a much broader, far more useful study of the real problem.

It applies to more advertisers, more dealers. It leads to a larger volume of windows.

The Lesson Learned

More than this, it has one big vital lesson—it shows the unfailing natural law of the survival of the most fit. It leads to higher evolution in the planning of worth-while dealer material.

And thus, out of what threatened to be a misfortune in the non-success of the installing organization there actually grew the greatest of all gains—the means of studying by first-hand investigation under all sorts of circumstances the great neglected problem in American Advertising—*Getting the Displays in the Window.*

CHAPTER VII

THE DEALER'S SIDE OF IT

IT'S the fashion to blame lack of coöperation on the dealer and consider it as *prima facie* evidence that he is the weak link in the chain of distributing merchandise.

Manufacturers' Viewpoint

Ask almost any advertising manager who has suffered this loss to explain it and he will pretty surely ascribe the failure to one of two causes:

1. Dealer too lazy to bother with display.
2. Dealer does not recognize the value of the display.

Dealers' Viewpoint

But when you go at this the other way round—when you talk direct to the dealers—you won't find the same analysis of cause and effect by any means. It is true that there are a great many retail storekeepers who have neither the training nor the natural instinct which makes successful merchants. Only a small proportion make a life

profession of store management, many, many come into their proprietorship of a retail store quite by accident of chain of circumstances, many others "try it out" as they do everything else in life. Although there are roughly 800,000 retail stores in this country we are not like France a "nation of little shopkeepers." The mortality of manufacturers' mailing lists certainly indicates the amount of shifting and changing continually going on in the personnel of the storekeepers of this country, easily 10 per cent. a year.

Few Dealers Born Merchants

Probably 15 per cent. of those who set up shops for the public are fit by nature or fit themselves for the important service of retailing to the consumer.

What does this mean?

It means that the rank and file are amateurs and always will be amateurs in merchandising.

The born merchants will give good coöperation whenever it is to their interest to do so—and they will often do this with or without any help you furnish. They do it *for themselves* certainly, for what they expect to get out of it.

Need for Majority Co-operation

But there is the other 85 per cent.—the rank and file of the army of storekeepers. There they are and it stands to reason you can't ignore them without losing efficiency of 85 per cent. of your distributing machinery. On the other hand, you simply must see them for what they are—the rank and file—the common soldiers of merchandising—and it is up to you to train and officer this dealer rank and file so as to perform the service you require of this little army.

Remember, that individuals who are not born leaders themselves are *most tractable* and *efficient in routine services.*

If you as a manufacturer are losing about 85 per cent. of your dealer coöperation, don't blame the rank and file but see what's wrong with your leadership and managership, for in nine cases out of *ten* that's where the real failure lies.

Probe deep and find the reasons.

Majority Receptive

Careful analysis of the attitude of retailers in many lines shows that a majority of dealers stand ready to make displays for the manufacturer featuring some Special Brand. The occasional dealer who refuses to use manufacturer's display material on principle is hardly a factor worth worrying over—less than three fourths of 1 per cent. when you come to actually count noses. A very much larger number may be classed as indifferent, that is

they will not express any definite attitude one way or the other. Frequently they will represent as high as 5 per cent. of the total list. The rest of any manufacturer's dealer list is made up of two great classes—those rendering good display coöperation, and those not rendering it.

But here is the point:

Careful check-up on display attitudes of dealers in many different lines showed that 13 per cent. of the entire list claimed to have received little or nothing in the way of display; whereas 35 per cent. said they received display material from the respective manufacturers which for some specific reason was unsatisfactory; and another 9 per cent. said that part only was satisfactory for their use.

Dealer Willingness

Here is a total of 57 per cent. of a composite list of dealers, who apparently are entirely willing and waiting to complete the chain of merchandising to the consumer, but the manufacturer fell down in some way or another in furnishing the right sort of display material!

Here was a loss of 57 per cent. efficiency in dealer coöperation—taking dealers in all lines as a whole in a composite test.

The loss varied with the different lines as you will see by the figures attached—

SUMMARY OF RESULTS OF QUESTIONING COMPOSITE LIST OF DEALERS ON MANUFACTURER'S DISPLAY MATERIAL

Question: Do you think manufacturers whose goods you handle furnish the right sort of store and window advertising material?

Answers: Taken down in personal interview, analyzed as follows:

Product	Satisfied with Displays %	Satisfied Some Only %	Not Satisfied with Material %	Received No Display %	Wouldn't Use Any Way %	No Answer %
1. Grocery . .	34.85	10.61	34.04	15.84	.39	4.27
2. Notions and Furnishings.	25.51	14.37	37.24	16.13	.59	6.16
3. Hardware (cutlery). .	41.24	15.30	32.15	7.32	.22	3.77
4. Drug (Inc. Conf. Tobacco and Stationery) . .	40.16	7.33	33.24	12.85	1.60	4.82
5. Shoe and Shoe Repair . .	37.91	1.31	31.37	16.99	.66	11.76
6. Tire Store Garage . .	63.79	.....	27.58	3.46	....	5.17
7. Jewelry . .	36.84	1.32	47.37	11.84	....	2.63

Help That Didn't Help

On the basis of these figures it would appear that dealer "helps" were not really "helps" to the majority of dealers. It seemed that about the best display assistance was in the merchandising of auto tires—and the least assistance was found in notions.

But the majority of all the lines were furnishing satisfactory material to only a third or a half of their dealers.

Think of it!

An average of 57 per cent. of dealer coöperation thrown away through some failure—either in planning the display or in distributing the display —by the manufacturers.

Is the fault with "dealer coöperation" or is it with "manufacturer coöperation"?

After all, that is the real question.

CHAPTER VIII

MOTIVES WHICH MOVE THE DEALER

WHAT are the motives which move the dealer to use display material?

The practical thing to do is to face the facts squarely and never lose track of the real ends the dealer has in view. You can then understand his motives and see that he is not actuated by childish whim or ignorance or indifference, as so many manufacturers seem to suppose.

Dealer's Viewpoint Final

If you look at the figures on page 40 you will see that out of the total 57 per cent. of dealers who didn't coöperate there were 13 per cent. who claimed not to have received the material. The remaining 44 per cent. did not coöperate although they had received material.

Let us analyze the reasons why those dealers did not use the manufacturer's advertising material.

In the first place, we must none of us ever forget one fact:

The dealer is the natural guardian of his own win-

dow space—he has a right to censor it—to do with it as he sees fit.

If you know motives you can largely predicate actions.

The motives of the dealer are two-fold—

1. To make sales.
2. To increase store prestige.

From the point of sales, the motive is Gain, while from the point of Prestige the motive is a combined one of Pride and Future Gain, the exact proportion depending on the personal makeup of the dealer. But Pride is a mighty element always with retail dealers.

Why Displays Failed

Now in this investigation to see why 44 per cent. of those receiving displays failed to make use of them, it is interesting to note all the various reasons assigned by dealers as follows:

Display was received in wrong season for sales.
Display arrived too late for the purpose or link-up intended.
Amount of business did not justify complete window.
Small appeal of product to dealer's class of trade.

Small profit in handling article.
Display not distinctive enough to attract attention.
Display was too cheap looking.
Display was too gaudy for taste of dealer.
Display was out of keeping with character of store.
Not the kind of material to increase store prestige.

If the advertiser will study these reasons he will see how most of them fall naturally under the two principal motives, namely:

1. Desire to make sales.
2. Desire to increase store prestige.

Nothing could be more eloquent than the plain reasonableness of these simple objections!

Manufacturers Make Mistakes

More than that, evidence would seem not only to release the dealer from all this charge of lack of coöperation but fix the blame on the manufacturer. Many manufacturers furnish displays on the assumption that they are just the thing for the purpose of the dealer. They take the attitude of the fatherly grown-up administering exactly what's needed by the peevish child—and either ramming it down by force or wheedling

and coaxing—maybe sometimes even misrepresenting it as candy.

How is the manufacturer going to secure the necessary dealer coöperation?

The answer is simple.

This can only be done by carefully considering the motives that actuate the dealer. If the display, on its face, does not offer opportunity to make sales or increase prestige, and if the display is not distributed properly and in time for successful utilization by the dealer, it is unreasonable for the manufacturer to expect good results.

Surely it would be logical to study the requirements for a given product and type of dealer beforehand and plan the display by means of this knowledge.

Buying to Throw Away

Just a little common sense applied to the psychology of dealer and display would obviate much loss. I personally know of many, many cases where a salesman proposing a type of display has been told by the manufacturer that it really did fulfill all the requirements. But it *cost* too much—and the manufacturer's policy, as far as display material was concerned, was to buy the kind of material which he could *afford* to have his dealers throw away!

One large food manufacturer was typical of many when he stated that he bought displays for grocers with a *view always to how little he would lose if the display was not utilized!*

Common Objections to Displays

The vast majority of dealers are willing to make displays. But here are some of the reasons they give for rejecting the manufacturers' material:

1. Not distinctive enough.
2. Too hard to put together.
3. Not the kind of material to increase store prestige.
4. Too large for the space the dealer has.
5. Too small for the purpose.
6. Not the right selling season.
7. Not enough profit in the probable business to justify the amount of space.

Manufacturers who blame the retailer for not using all the displays received should try to look at their own material as the dealer will look at it.

It is not enough to furnish a display that will sell more goods—it must be a display of such character that it will have the greatest likelihood of being *used* by the largest number of dealers.

CHAPTER IX

MANUFACTURERS SHOULD WORK ON A NEW BASIS

MANY manufacturers—when left to themselves—design displays not with a view to getting the largest amount of coöperation from dealers, but for one of two motives:

1. Desire to get biggest possible name display in dealer's window.
2. Desire to get large number of sales from display.

Too Selfish Viewpoint

It is the wrong way to plan a display because it is too one-sided and does not take into account the dealer. The dealer is satisfied to come in for increased sales, but it is not surprising that dealers object to so-called "dealer coöperation" when the new handsome window display comes out of its wrappings—just a billboard for the manufacturer, not a display that helps the dealer.

A billboard is a splendid medium.

And it is true that any window has always a certain billboard value—both for pedestrians and

for wheel traffic—but don't make the mistake of forgetting you are under a gentleman's agreement with Mr. Dealer not to abuse the hospitality of his store and window. And don't forget, if he doesn't like your display he will throw it out.

A billboard's all right—so's a bull—but not in a china store.

Mistaking Size for Domination

We must learn to put into store display the same careful thought and analysis that is given to page space advertising. Dominate—but do it artistically. Scale it up relatively and you will not only get all the effect of size you seek for your package or trade mark, but with it that suggestion of fitness which is so lacking when poorly executed giant packages and coarse name display are set up in the dealer's store or window without regard to anything but size. Giant reproductions have their uses, but they must be attractive. Psychology teaches that when certain things—for example, a human hand, or foot, etc.—are unduly enlarged and brought too close to the eye, the effect is not impressive, but repulsive. So look out for these barbaric effects in planning dealer-display material. There must be more than size to recommend it. Bigness without distinctiveness is crude.

The First Object of Display

Instead of planning a display with the two objectives of (1) Trade Mark dominance and (2) Sales, start first with the determination to produce a display which will *satisfy the largest possible number of dealers.*

Put that down as your first objective.

It is the corner-stone in building Dealer Cooperation. It is the very first thing every manufacturer should know about Dealer Display. To know in advance what kind of display your dealers of a certain type can use is a matter of experience or special investigation. If you haven't the experience you should call in an expert. Guess-work is no longer excusable. Granting the display is practical and possible for the majority of dealers, you must then furnish them with as many as possible reasons for using it. Then you have a real chance at dealer coöperation.

Remember, all of your objectives are not necessarily the dealer's objectives. However, both manufacturer and dealer have a common desire to increase sales.

Dealers Not Antagonistic to Manufacturers' Displays

Dealers place a high value on display material adapted for use in their own store. This is shown by the answers of retail storekeepers to the question "*What kind of advertising can a manufacturer do for you that will be most effective in increasing sales?*"

This question was put impartially to 3,338 dealers. The following presents their attitude clearly:

2,899	dealers	or	87.6	per cent.	valued store material highest.
327	"	"	9.4	"	" valued general publicity highest.
112	"	"	3.	"	" would not say.
3,338			100.0	per cent.	

Some advertisers may doubt the truth of this statement, or they may feel that a dealer can be made to say anything. But this attitude of the dealer has been checked carefully and impartially. Results have always been substantially the same. If any advertiser questions the fact, the thing to do is not to challenge the statement that the vast majority of dealers overwhelmingly prefer localized advertising, and their first choice is store display, but to make individual investigation and investigate carefully before drawing any final conclusions. The fact is surprising only because manufacturers have failed to see the situation through the dealer's eyes. Put yourself in his place.

Dealer "Knows What He Sees"

The advertising which impresses the dealer is the advertising which he himself sees. One billboard in his own locality impresses him more than the assurance of a hundred scattered elsewhere; a car-card on a line which transports him personally back and forth has more dealer persuasion than all the cars in the community; the advertisement which he himself sees in his daily paper or home magazines has more subtle weight of argument than a whole schedule of advertisements which he will never experience personally.

In other words, the dealer being an average human, just goes along like the rest of us and *knows what he sees.*

The dealer knows what you are doing for dealers when he receives a valuable display for use in his own store.

Get the dealer's point of view. The dealer doesn't think of his store as "backing up" *your* national advertising—and *why should he?* His desire is that you advertise in some way which will help *him* individually.

"Circulation" Which Interests Dealers

The only "circulation" the dealer cares about is that fraction of it which the Audit Bureau credits to his own locality. He does value any form of advertising which reaches the "circulation" which surges back and forth in front of his own store.

In substance—display draws attention to his goods and sells them. He doesn't care two straws about the advertising end except as it results in sales for him individually. It's the sales created by display that make displays appeal to dealers.

Some of the reasons which retail storekeepers give for favoring displays above other forms of advertising are as follows:

"Advertising displays bring people into my store."

"They get in touch with my own trade."

"Bring me immediate results."

"Help me in showing off goods."

"Help to show the class of goods I handle."

"Call attention to articles you can't always display."

"Suggest what to buy."

New Basis for Manufacturer

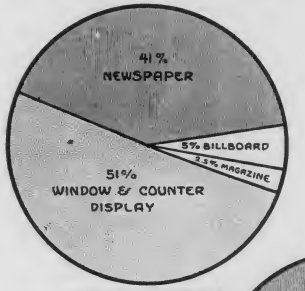
Therefore, the right way to plan a display for the largest possible number of dealers is from the viewpoint expressed in the above.

Brush away all those old-time ideas about how to plan a dealer display and start on the modern basis:

Ask yourself

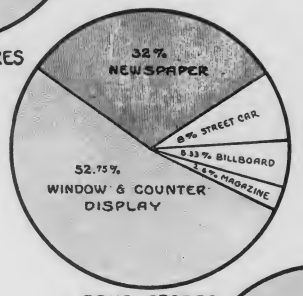
1. What kind of display will bring people inside the store for that dealer?
2. What will help him in showing off the goods with least trimming effort?
3. What kind of display will best convey the general class of goods he handles?
4. What will make strongest suggestion appeal for consumer to buy?

WHAT IS THE DEALER'S OWN PREFERENCE IN THE MATTER OF ADVERTISING ?



GROCERY STORES

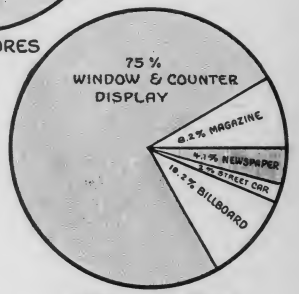
Grocery store sales depend largely on the goods displayed in the store and window



DRUG STORES

The hardware merchant knows it is easier to sell what he displays

Every druggist understands the necessity of displaying his goods and extolling their uses



HARDWARE STORES

CHART SUMMARY OF INVESTIGATION OF MORE THAN 3,000 DEALERS

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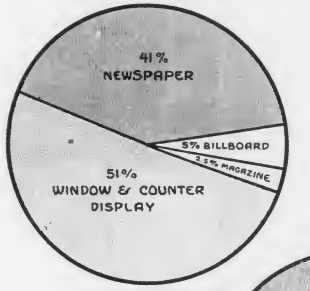

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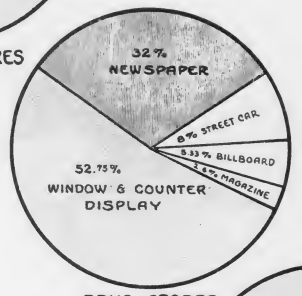

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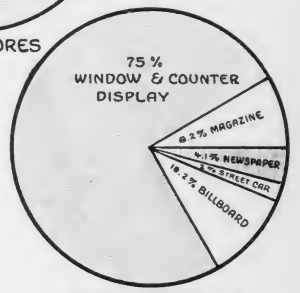

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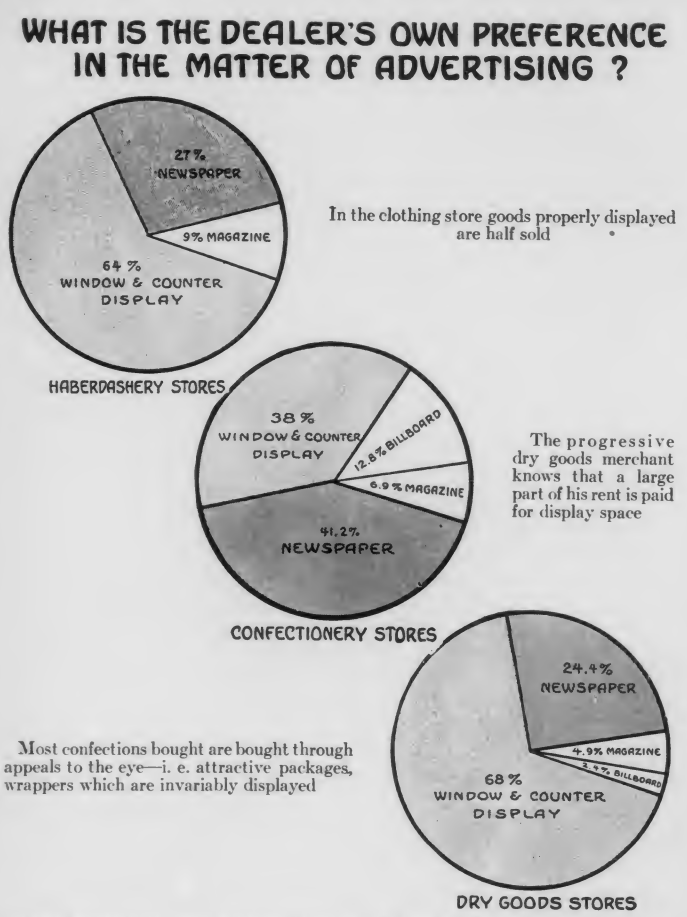
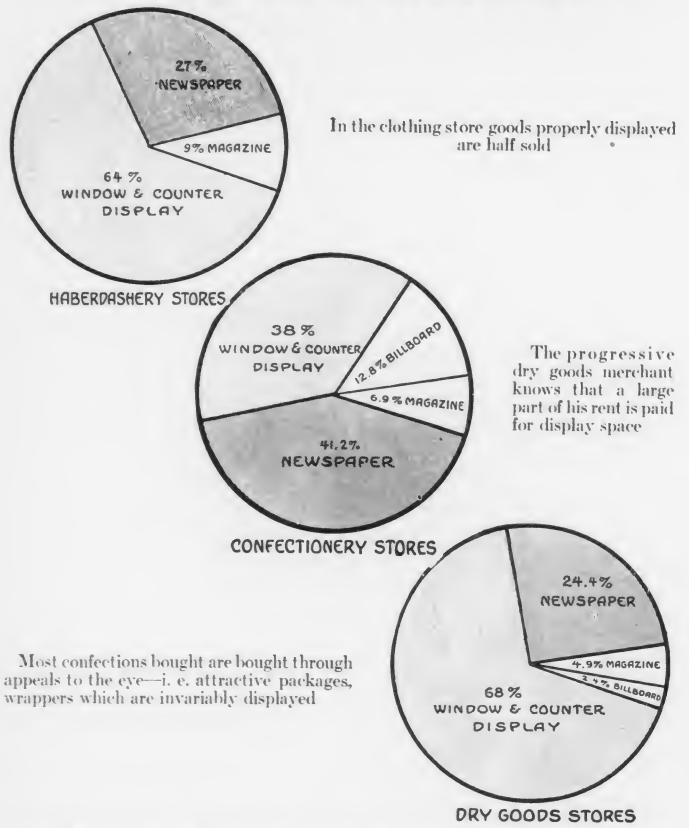


CHART SUMMARY OF INVESTIGATION OF MORE THAN 3,000 DEALERS

Then you'll have something for yourself and your dealers.

Summed up—think of the dealer's convenience, think of his pride in his store, and think of the actual sales the display is likely to make for him.



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CHAPTER X

MISTAKES OF THE PAST—HOW TO CORRECT THEM

WHEN you realize that display in stores is something more than a gratuitous accessory to marketing your merchandise, then for the first time you perceive that it has its own unique functions.

When you admit that it has its separate and distinct part in making the machinery of distribution work, then you see the necessity of studying its laws of operation.

And you begin to appreciate that its hit-and-miss use in the past was a matter of neglect to comprehend the real problem.

All Science a Slow Growth

But be patient! Remember that Advertising as a science was not built up in a day. Its different mediums have all had to be first recognized as such and then organized for operation. Dealer space at its worst has never been more chaotic than was periodical space when first the early agents set themselves the task of organization! In all proba-

bility the first attempt ever made to find out just what advertisers were doing with dealer display was an investigation conducted for the writer in 1914 through a certain research organization, calling on the 300 largest advertisers of the country.

Recent Development of Display Science

It was evident from this investigation that the leading American Advertisers believed strongly in the value of dealer helps and window display, some indeed considering them a necessity. *But few of these had any actual data to go by or kept any check on the funds expended on this branch of promotion work.*

The one great appalling fact was that Advertisers at that time did not know what definite plan to follow; or what results were forthcoming from the display plans they were following. For instance, they did not know how much of their material was reaching the dealer or being utilized by the dealer, or how dealers felt toward their displays, or what results dealers secured from displays.

At the same time the general feeling was strongly in favor of dealer displays as an adjunct to other advertising and more than half of these leading advertisers were every year increasing their appropriations along this line. More than a quarter of

those interviewed, and they were all leading national advertisers, stated they were spending one fifth or more of their entire appropriation for dealer helps or display.

Former Status of Display Among Advertisers

To sum it up, this investigation showed that even so short a time ago as 1914 the biggest National Advertisers in this country (which means in the world) had the following composite attitude toward dealer display:

1. Display promotion was not recognized as an integral part of the advertising campaign, but the desirability of dealer coöperation was recognized.
2. Material was supplied for dealers by all but 11 per cent. of these National Advertisers. But no records were kept beyond shipping of material, usually to a jobber destination.
3. Displays were usually worked out by the Advertising Manager, usually independdently but sometimes with agency coöperation. (At the time there were no recognized display specialists in existence, "window trimming" was the only display art known.)

4. No appropriations were made especially for dealer display—it was just one of the etceteras charged up to advertising.
5. Salesmen were left to coöperate at their own option.

In a few cases, traveling "trimming crews" were being utilized for the handling and installing of the manufacturer's displays, but this practice was necessarily confined to a very few products which have very wide distribution, which alone would justify this expense. In a few other cases, all confined to specialty grocery products, the salesmen or missionary men calling direct on the trade had as a recognized part of their duties the placing of small unit displays. But either of these definite plans was exceptional among the then National Advertisers.

Checking Up the Situation

Meanwhile, the writer's own associates, established in the ten largest manufacturing points of this country, were in constant touch with America's largest producers of branded products—both advertisers and non-advertisers. Year by year it was noticeable that more and more money was being expended in the channel of dealer material of all kinds, and that a spirit of rivalry had entered

into competition for the dealer's coöperation and many manufacturers were going to extravagant lengths to secure this coveted coöperation. Huge, unwieldy displays, some weighing as much as ten or twelve pounds and costing several dollars each, were being furnished to dealers. But even with this large investment we found that few indeed were planned with any definite idea of distribution. As a consequence, in many cases the displays were not forwarded to the trade and were merely occupying space in the manufacturer's own stockroom!

Out of all this mass of investigative data it was possible to trace cause and effect and step by step build up some tentative laws for the use of dealer display as a medium.

Out of the body of negative findings—what manufacturers didn't do and what dealers wouldn't do—and often what they couldn't do—it was possible to construct certain positives.

Out of all this grew what might be called the first real Code of Dealer Display, as follows:

New Code of Display Practice

1. Your display for dealers *must* be an integral part of your Advertising campaign.
2. You *must* plan for a method of distribution which actually places the display in the hands of the dealer.
3. The display *must* be the result of experience in handling a large number of successful display campaigns—i. e., it must be designed by or submitted for approval of experts.
4. Displays *must* be recognized as a definite part of the advertising investment, and provision made for them in the budget or appropriation.
5. Salesmen must not be left to their own initiative in use of display but its purpose and function explained to them and a method worked out for their better coöperation with display material.

There is nothing very startling about this code to-day—it may sound entirely matter of fact and sensible to you:

If so it is because you have become vastly enlightened since the years 1913-14—for pages 58 and 59 shows in summary the then common practice among the leading advertisers of the country.

An enormous change has come since 1914 in the practical handling of Dealer-Display problems.

CHAPTER XI

DISTRIBUTION OF WINDOW AND STORE DISPLAY MATERIAL

ASSUMING now that the display is fit to go in the dealer's windows—(that you, for instance, would wish to have it in your window if you were the dealer)—you are free to cast about for the best practical plans for getting the display distributed where it will be used most widely and most effectively.

Hit-and-miss Practice

Incidental and accidental display should no longer be tolerated by scientific management—any more than a manufacturer would be satisfied to dispatch his merchandise shipments to their destination and never find out whether or not they actually arrived. When you buy display material it surely is not for the purpose of filling your warehouse.

A display is not a display until it takes its place in the dealer's window.

Neither is it enough to send displays out, hit

or miss, on the chance of their being utilized. In reality, this promiscuous sending is the most wasteful of all methods.

Not One but Many Needed

One individual display in one dealer's window doesn't affect the advertiser much, however productive it is for that dealer. What you want and must have is multiplicity of showings—i. e., mass coöperation and volume of windows.

What are the best methods, therefore, to secure mass coöperation?

Four Methods of Coöperation

Crew installations are not practical for the large majority of manufacturers, on account of expense and scattered distribution. We come to four main methods of handling this problem of display cooperation:

1. Paying for Coöperation (either by outright payment, free goods, or special deals).
2. Prize Contests.
3. Featuring Specific Display in National Advertising.
4. Part of Selling Plan, including: Proper presentation to the dealer—Folders, letters, etc., to dealer, announcing the coming of display—Feature the display before or when sent out, instead of throwing it at the dealer.

Let us examine each of these in turn:

(1) Paying for Dealer Coöperation should be eliminated at the start, from our point of view—first, because it is wrong in principle, and, second, it does not pay.

(2) Prize contests probably pay in dealer interest and have some news value. They give salesmen something different to talk about, hence are useful in staple products or those without their own striking talking points. They also induce many displays that never enter the contest. This method pays indirectly in its by-products though seldom in actual *bona fide* entries of contestants.

(3) Featuring specific displays in the manufacturer's national advertising (trade papers, magazines, etc.) is of course a good plan where the campaign exists and the manufacturer has *bona fide* distribution to justify—but even this is really begging the question of display coöperation for its own sake and is not the purpose of the present discussion. One successful method of featuring displays has been on the basis of a national week such as Canned Goods Week, Coffee Week, etc.

FEATURING DISPLAY BY MEANS OF NATIONAL MAGAZINES

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FEATURING DISPLAY BY MEANS OF NATIONAL MAGAZINES

(4) This brings us down to the fourth and most practical method of securing dealer coöperation—namely, making display an integral part of the Selling Plan.

This display must not be left as optional or accidental, but standardized, not only in itself, but in the method of presentation to the dealer, whether

(1) By means of house's salesmen.
(2) By means of jobber's salesmen.
(3) By means of house campaign to dealers, featuring display.

Adopt Definite Plan

The reason Chain Stores have worked so successfully is because they exemplify the principle of standardization of selling method, a carefully formulated and completely worked out *selling plan*. Nor is this selling plan left optional with any member of the Chain—it *is the plan*.

The reason Exclusive Agency argument has a lure for many dealers is because the dealer recognizes in it a fundamental *selling plan* and sees very definitely his individual part in it.

The reason there has been so much uncertainty about dealer coöperation from the rank and file

in the plan of multiple dealer distribution has been because there was *no plan* which definitely tied up the individual store with the rest of the program.

One reason manufacturers' salesmen have so often failed to coöperate in the successful distribution of displays is because they were merely asked to do it, or exhorted to do it, or petitioned to do it —instead of being shown wherein it would benefit them—what they would get out of it.

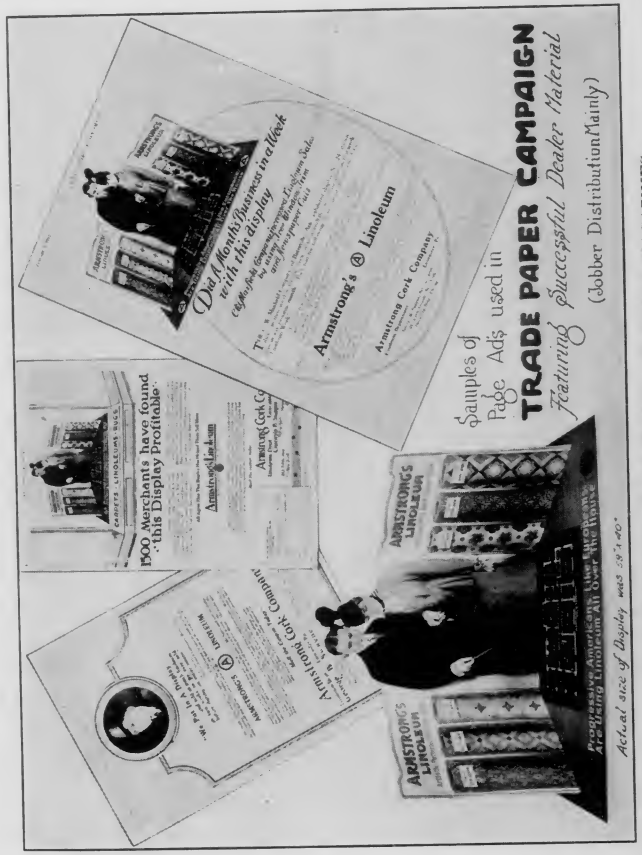
Salesman's Part in Plan

If a salesman only knows *that* the house is advertising, and doesn't know when, where, what, and wherefore, it is evident that the advertising after all is *not* a part of the *selling plan*.

If a salesman knows something about advertising schedules and mediums and knows the function and the possibilities of the dealer-display material, he surely will include display material as an integral part of his proposition to the dealer.

A salesman who isn't thoroughly "sold on the house's advertising" has usually a pretty good alibi—there's evidently something loose-jointed in his instructions and sales equipment or *he would know the selling plan*.

Modern marketing and merchandising calls for dealer-display coöperation as a definite part of the



FEATURING DISPLAY BY MEANS OF TRADE MAGAZINES

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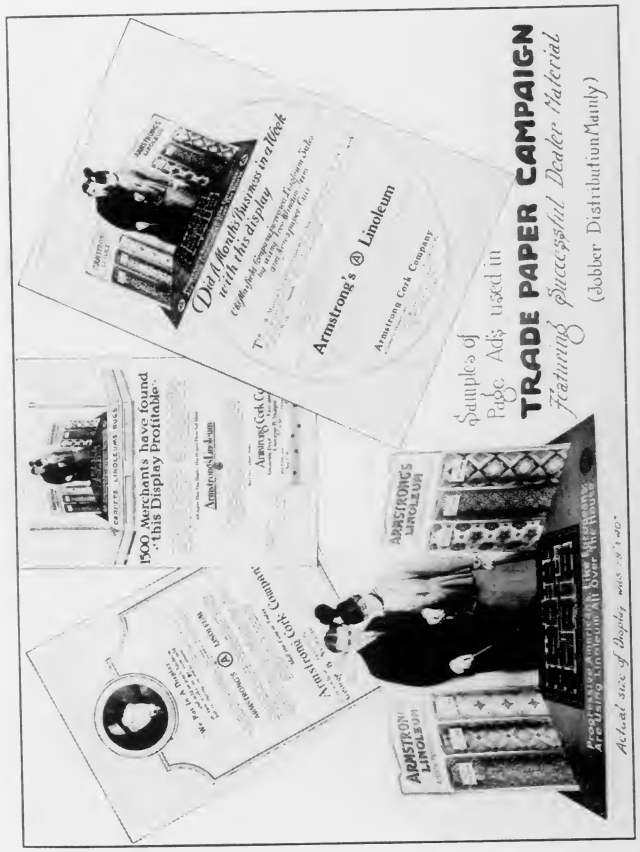

FEATURING DISPLAY BY MEANS OF TRADE MAGAZINES

FEATURING DISPLAY BY MEANS OF TRADE MAGAZINES

selling plan which must be presented as such by the salesman to the dealer, and provision should be made for the dealer to secure his display equipment —not as something optional but as one standard factor in the sales plan.

Not a Burden on Salesman

Instead of being an additional detail for the man with the sample case to be plagued with, the display is a real boon. It is a provable fact that any sales presentation, no matter how clever and effective, can be made immensely more coherent, logical, and impressive to the dealer if into the warp and woof of this presentation is woven the golden thread of a specific display *selling plan*.

The best way to insure salesmen talking to dealers about the general advertising and display is to so plan that it is both easy and necessary for the salesman to talk about both in his selling canvas. Arrange so that it forms a part of his equipment, a part of his selling tools. This requires tact and good judgment, but it can be done in practically all cases.

Plans for distribution and displays must include, therefore:

—Selling the house (or jobber) salesman on display.

FEATURING DISPLAY BY MEANS OF TRADE MAGAZINES

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—Selling the house (or jobber) salesman on display.

—Selling the dealer on its value to him individually by means of salesman's talk or through letters or folders, picturing the display.

—Delivering it in timely season, accompanied by vivid reminder of its specific use and purpose.

Fit Plan to Specific Needs

The particular details must of course be worked out specifically to fit the conditions governing the particular display—not some conditions but all conditions, for instance:

Distribution plan must be adjusted to fit

(1) The Advertising Campaign.
(2) The Method of Marketing.
(3) The Attitude of Dealers.
(4) The Extent and Location of Distribution and Competitive Conditions.

This has proved to be a practical way to distribute display material effectively.

Sending display material out promiscuously is not distributing it—it merely gets rid of the material.

Waste is seldom wanton destruction.

It comes from ignorance of true value.

Waste Through Ignorance

It is easier to see a criticism when it isn't directed against our own concern, so let's try this view of it: The waste that goes on in a housewife's kitchen isn't vicious destructiveness or contrariness or lack of interest—it's pure childlike ignorance of what is really being lost down the kitchen sink and the garbage can.

In the same way the waste (of good displays) which goes on in the retail store isn't viciousness or contrariness or even laziness on the part of the uncoöperating dealer, but is due to the fact that his eyes have not been opened by you.

Call Display by Its Right Name

Clamorous dealer exhortation or wild denunciation in advertising conventions won't correct the condition, because this vehemence excites opposition. It's combative, not coöperative. But silently, bit by bit, tighten up the connection inherently between your own display units and every other link in your sales campaign by making it all an integral *selling plan*, and automatically you insure this coöperation. Just as the domestic science teacher says to the housewife—

"This isn't the milk waste from yesterday, it's the sour milk needed for to-day's gingerbread.

METHODS OF DISTRIBUTING DISPLAYS TO DEALERS

"This isn't the dripping grease to be scraped out into the garbage—it's the shortening or frying fat you are needing every day."

Thus to the dealer you say—This isn't something we thought you'd just as lief have hanging around somewhere (for the free advertising we might get out of it) but it's the

one and only
definite
connecting
link

between you individually and all those thousands or tens of thousands or hundreds of thousands we have put into advertising Our Brand to help you.

CHAPTER XII

WHAT DETERMINES THE "LIFE" OF DISPLAY?

AFTER the display has secured space from the dealer the question of most interest to the manufacturer is "How long will it last?"

The answer to that question—like so many display questions—isn't really up to the dealer at all but comes right back to the manufacturer who furnished the display.

It is answered—not in the dealer's store—but when the display was planned.

Life of Display Material

Generally speaking, the life of a display depends on three things:

1. The general idea and appearance of the display;
2. The physical make-up, strength, construction, etc., of the display;
3. The degree to which the dealer has been "sold" on its value to him.

If a display continues to make sales for the dealer it will be used as long as it keeps in usable condition.

Surviving the Selling Season

In other words, if the display itself is right, and does actually attract attention, create sales, and please the dealer, its life is indefinitely prolonged.

A cardboard display, attractive in itself, properly constructed so that it does not collapse or become broken through ordinary handling, and provided the colors do not fade out so that it becomes an eye-sore, should easily last through an ordinary selling season. Attractive material is often given other space on ledge or wall or counter after it comes from the window.

A display should be planned with full knowledge of the chances for its use throughout a selling season. It should then be built to survive that selling period, whatever it may be.

Term in Window

The life of a display in a dealer's window averages about two weeks, an extra good display will be shown two to four weeks. If the selling season is continuous, the display should be so planned that some part of it is adapted for use inside the store after the initial use in the window.

Some of the most valuable results of window

Opportunity for Repeat Showing

advertising are cumulative, and this is particularly true of a repeat consumption product, or one whose season continues through several months. There is an untold amount of business going to waste from folks who intend to do a certain thing but never quite get around to it. Take pencil and paper and jot down for yourself the many things you have been meaning to buy—this long, long time.

On the other hand, in the case of paper material, you do not expect long life. It is designed for temporary use only. But even paper window displays easily average a full week of life in dealers' windows.

Construct for Service Intended

For instance—a display stand on the counter must be built for use as well as ornament. A store counter is a busy ground, not a protected grand stand. The display which holds its place is the one that keeps trim and tidy and never becomes a nuisance or upsets. The average clerk soon loses patience with a top-heavy stand that's always "throwing" the goods onto the counter. A counter display which is too tall so that clerk and customer have to play hide and seek over and around it is the pet abomination of the dealer and

clerk, and sooner or later it will be swept off the counter.

Fig. 1

Fig. 2

Fig. 3

Fig. 1 illustrates poor construction, as the weight and extreme height of product will tend to upset the stand. Fig. 2 shows better construction, the weight resting on bottom and the tall bottle being held firmly in place by the sloping base.

Fig. 3 shows top-heavy construction, the package being so high as to cause the whole display to bend by its weight, this shortening the life of the display. Fault can be overcome by placing package lower down where it will be supported by the easel on back. Or if this dominating layout is to be retained, it can be made practical by using an extra tall easel or by using dummy package in place of actual package. These two methods would add to the expense of the display. If this is an ob-

Examples of cutout showing top-heavy construction, making display impractical and shortening its life at the dealer's

jection the only other alternative is to reproduce the package in the design, instead of using actual package.

Large display units, such as cutouts, screen panels, etc., should always be built with due regard to the length of time on duty. If for long life, it is necessary to reinforce such displays, or to plan them in such way that the natural grain of the cardboard will be a help and not a hindrance. For material which is wanted for long life, there are ingenious methods of construction which cunningly strengthen the board where it is naturally weak. Cardboard has its laws as have all raw materials.

CHAPTER XIII

COUNTER SPACE—AND HOW TO COMMAND IT

COUNTER space is always at a premium because of its strategic value in the store. Who was it—Archimides?—who said he could lift the world—provided he could find a spot on which to rest the end of his lever?

Getting Leverage for Sales

Anyway, he pictures exactly what you can do in the way of lifting your sales—if you can get just the right toe-hold on the dealer's counter.

Just one little spot is all the ancient physicist wanted—and the modern sales engineer asks for only a few square inches on the counter, well knowing that this space is often the most valuable in the whole store.

Analysis of Counter Merchandise

Goods which deserve counter space—bearing in mind that we must always take the dealer viewpoint in all these matters—fall into the following main divisions:

1. Merchandise which the dealer has some strong incentive to push, such as overstock, slow sellers, etc.
2. Merchandise with extra long profit.
3. Merchandise which is newly received, novel, unusually attractive, or otherwise has exhibition value or as the merchant says "makes a nice showing."
4. Merchandise which is in universal demand, but small in size so that the merchant keeps a regular stock on counter to save steps and time in handling customers.
5. Merchandise which is highly suggestive, but is bought mainly on impulse rather than sober calculation and deliberate errand.
6. Merchandise out of the usual line associated with the store—candy in cigar stores, fountain pens in drug stores, poultry remedies in hardware stores, coffee percolators in groceries, hairnets in drug stores, etc.

If your goods have this inherent self-interest appeal they can easily command counter space.

If you want your goods on the dealer's counter, study the proposition from this angle. Furnish

some *obvious appeal of self-interest* and the dealer puts your goods on the counter because you've earned it.

You've got your solid foothold—a fulcrum for leverage of sales.

Clever Display Overcomes Handicaps

Now take a look at the above classification again and check up your product from the points of view of Nos. 3, 4, and 5.

Thus:

3. If your product isn't novel or unusually attractive you can make it so by the proper dressing up or display setting. Even the ugly ducklings in the great advertising family (and there are some homely birds among them) can be most intriguingly displayed by means of an ingenious display stand, and the display expert who knows his business can make even a commonplace looking product engagingly attractive.
4. If your product is not universally known by Brand, but is a commodity (small in size) which can be logically offered to a large proportion of the community, you can pro-

cure counter preference for it if you devise the right kind of display container which will be a convenience as well as a sales-maker for the dealer.

5. If your product can be displayed and also pictured in use, such a picture will prove highly suggestive, because it starts a train of thought in the mind of the chance customer and results in purchase on impulse.

This No. 5 classification covers the large majority of products capable of being shown on a dealer's counter. Most sales—indeed all sales—depend on a picture in the mind of the buyer, conjured up by some stimulus, whether the sight of the goods or the reminder of the product or some work of the sales clerk. But this picture in the mind precedes every purchase. The human imagination is the greatest salesman in the world—a truly wonderful "closer."

Counter Way Is the Modern Way

Counter space selling is the great merchandising principle which Retailing has learned from those two greatest modern institutions—the Department Store and Chain Store. Instead of a warehouse the retail store is a display place for merchandise.

Counter merchandising is based on the old adage —Well displayed is half sold.

How successful this principle is can be appreciated when you consider that even though there is occasional loss from theft, this objection is outweighed by sheer force of increasing volume of sales!

Theft Is Negligible Factor

To prove this to your own satisfaction, ask ten dealers who have displayed merchandise on display stands or in containers or on the counter without a display device, if they have experienced any loss through theft. They will invariably say yes. They also will admit by word as well as act (continuing to display merchandise on counters), that the profits from increased sales far outweigh the loss. If the loss from theft were great the Woolworth Building could never have been erected. On the other hand, the value of counter display is clearly demonstrated in the success of the 5 and 10 cent Stores which are all counter. Occasionally dealers may complain about theft, but manufacturers should not be blinded or mislead by such complaint. One 10-cent package taken from his counter will remain in a dealer's memory a long time. But question him further and he will tell you that he has sold dozens by reason of his

display on the counter, which he would not have sold if the goods were out of sight, on the shelf or under the counter. He will tell you that in spite of the very small amount of stealing he would not under any circumstances consider putting his merchandise under cover.

Grocers, bakers, and candy stores have always worked on the principle of counter merchandising, because their stocks are perishable and must sell quickly or not at all.

Counter Sales Are Quick Sales

All food products are particularly responsive to display—not only for the appetite appeal, but in the case of bakery and grocery goods the housewife is naturally looking for suggestions when marketing for the family table. Her mind is open and receptive to new desserts, or a tasty salad dressing, etc., etc. Moreover, the grocer is a hard-working individual, with not much time, and the counter way is the quickest way of merchandising.

We might even go so far as to say that in the case of grocery stores the counter is of more importance than the window. Don't forget that yours is but one of many hundreds of products or even one of a thousand sold regularly by that dealer. You must get your product into view on the counter and

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off the shelf. You've got to command the counter by some factor of superiority.

In the drugstore, display material should be in the window and on the counter because of many competing articles sold in that store. The average druggist will carry a dozen or more well-known and well-advertised tooth pastes or shaving creams and so on with hundreds of products sold through the drug store.

You need reminder material on the counter to make sure of your sale, when the consumer has entered the store.

The same reasoning prevails with any highly competitive product, sold through the same channels.

Counter Display Not Always Merchandise Display

Counter displays are most naturally for package goods or small articles—but not invariably so.

Counter display may indeed be independent of actual merchandise. A well-known stove manufacturer wrote me facetiously that he couldn't very well get his stove up on a counter. He had a literal mind. You can get a toe-hold for stove leverage on a dealer's counter by means of picture suggestion—just as you can get it for ice-boxes or lawn-mowers.

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It makes me nervous to see a clerk jauntily shove a 5 lb. electric iron around on a plateglass showcase. I know I wouldn't permit it if I were back of that counter—but I would be glad to place 3 oz. of cardboard where they would exert an overwhelming pressure on the prospective who is ready to take the initiatory step in the favorite indoor sport of equipping American homes with electric appliances.

Counter Space is a sound principle of merchandising—in fact, it is a fundamental principle.

Just how you must use this principle in application to your own problem is a matter for specific inquiry and careful planning.

CHAPTER XIV

HOW MUCH DOES DISPLAY INCREASE SALES?

IF YOU will ask the average retailer, "Does display increase sales?" you will invariably receive the definite reply "Yes." But he does not know how much of an increase, any more than does the average manufacturer.

He has not kept actual records to find out what a given display produced, yet he knows that display does increase sales.

Dealers and manufacturers do not have much in the way of definite figures. In one investigation covering more than three thousand retail stores of all kinds, 90 per cent. stated displays had increased sales, but estimates of the average rate of increase varied all the way from 25 per cent. to 300 per cent.

Specific Tests with Display

In order to determine what increase in sales would result from displays, specific tests have been made under my own supervision, all being conducted in the same way, namely, checking sales week by week for an agreed period, without dis-

play, then installing a given display and again checking sales week by week for another identical period. A few of these tests will serve for examples:

Drug Store Display Tests:

In Drug Stores

I. The product selected was a well-advertised tooth paste, and the display used was a newly adopted counter display container—

A sales test was conducted in 20 drug stores for 3 weeks before this new display container was used, to determine the normal sales. A total of 155 tubes were sold.

Then for another 3 weeks, in these same 20 drug stores, a sales test was conducted with the tooth paste displayed on the counter. The total sales for these 3 weeks were 412 tubes of the dental paste.

Thus, the increase in sales when this display was in use was 257 tubes or 165 per cent. increase in sales for that product.

II. The product selected was a medical preparation, an herb tea, the goods being by nature "slow sellers." Checking first without using any display, a test in 10 drug stores, for 3 weeks, showed 26 packages had been called for in the normal course of business.

However, when sales test was made with a counter display it proved that many persons wanted the product, but never just happened to get around to inquire for it. A test in these same stores for another 3 weeks showed the surprising total of 63 packages sold over the counter, or a 142 per cent. increase in sales.

III. Another medical tea was given a similar counter test in a different list of stores and, of course, a different display.

First sales were checked in 9 drug stores for 3 weeks without any display, and the result was only 24 packages sold.

Then the packages were packed in a counter-display container and placed on top of the showcase. The result, when sales were again checked for

another 3 weeks, was 57 packages sold, or a toal of 137 per cent. increase in sales.

Grocery Store Display Tests:

In Grocery Stores

I. The product was an extract, on the market for fifty odd years, and known to every housewife and enjoying exceptional prestige—

To learn the normal demand a record was kept in 14 grocery stores, for 3 weeks, without any display, and the result was 68 sales. Then the very same test was conducted with the product placed in a display container on the counter in each of these 14 stores, and sales were watched for another 3 weeks. The result this time was 154 sales. Here again there was no other form of advertising in use at this time, and no special sales plan or customer inducement. The product was a long-established trade staple, and yet the mere fact of dealer display on the counter caused a jump in demand from 68 to 154 bottles or 126 per cent. increase.

II. The product—the largest selling soup in the United States—on the market about ten years, but heavily advertised and enjoying universal distribution—

When a test was made in 21 grocery stores for 3 weeks without any display, the sales showed 356 cans per week or total 1,068 cans for the 3-week period.

Then the same test was conducted after placing an attractive display on each grocer's counter. The addition of this simple reminder in each of these stores created an immediate jump in sales, and a 3-week check showed the product was selling at the rate of 608 cans per week or 1,824 cans total for 3 weeks, as against the normal sale of 1,068 cans. This for 21 stores made an average of 70.8 per cent. increase in sales. No additional collateral advertising was in progress during any test period.

III. The product was a new kind of soap—not well advertised and lacking in demand or distribution—

A check on sales for 3 weeks showed only a total of 52 packages disposed of by the dealers.

Then, a small unit display was made in the same stores (on the counter), and the sales for the next 3 weeks nearly tripled—showing 153 packages total, or an actual increase of 194 per cent. in sales.

In Candy, Hardware, Haberdasher Stores, etc.

Similar tests were made for candy, hardware, and haberdasher stores, in each case selecting one given product, and following sales for a list of stores straight through for 6 weeks—the first 3 weeks permitting no display whatever, and the next 3 weeks arranging in each of the stores a uniform display and then comparing sales for the two periods. In brief, they showed as follows:

Dealers' sales without the help of display; First 3 weeks:

15 Candy Stores sold total 384 packets of a given 5-cent confection

10 Auto Supply - - - - 72 plugs

14 Haberdashers - - - 249 men's garters

Same dealers' sales with help of a specified display; Second 3 weeks:

15 Candy Stores sold total 1,074 packets of same 5-cent confection

10 Auto Supply - - - - 125 plugs

14 Haberdashers - - - - 581 men's garters

INCREASE—

In candy test	180	per	cent.	increase	in	sales
In auto supply	74	"	"	"	"	"
In haberdashery	233	"	"	"	"	"

These figures show only averages. Of course the individual dealer increases varied greatly, depending on individual store conditions.

Moreover, the tests were all conducted from a disinterested, purely investigative standpoint and do not show fairly what could be expected of display if properly pushed in connection with the whole selling and advertising campaign.

For the purpose of demonstrating the value of

When Salesman Coöperates

dealer display when the house salesmen themselves lend their earnest coöperation, the following two detail tests will no doubt be interesting.

The first test was conducted by a corps of disinterested investigators to determine the actual sales help of a certain display.

A number of stores were selected and inventory of stock, as well as record of sales, was taken before and after display was used. The stores were situated in widely separated localities.

It was found that total sales in the week before the goods were in view of the customer totaled 53 packages.

In the week during which the display was used, the sales ran almost three-fold—150 packages having been sold, a total increase in sales of 183 per cent. In one instance the increase was as large as 500 per cent. over previous sales.

Very few dealers seemed to have any definite idea as to how much display material increases sales. They were very much interested in the test and in most instances were willing to coöperate.

The second test was entirely independent of the first, being conducted by the manufacturer of the

same product through his own sales force to determine to what extent display would increase sales when used by his own sales people.

A comparative sales test was conducted in 28 stores and the results noted in the following were taken from exact records of stock and sales furnished by the manufacturer.

In one week previous to the display of the material 36 sales of the article were made, whereas in the week following the display sales were 297. A total increase of 725 per cent! This figure does not include the increase in a number of stores where percentages of increase could not be computed because there were no sales originally.

Incidentally these two tests—one made by a distinctly disinterested group of investigators and the other through house salesmen—would indicate how advantageously display material can be used when the sales force is properly sold on it.

Experience of Dealers with Windows

As bearing on this same question of what definite results are traceable to the mere fact of display, the following excerpts are quoted from a trade publication:

"A certain large retailer in New York City says

that from long experience he can depend on selling from fifteen to thirty-five women's suits and dresses ranging in price from $15 to $50 on the day he shows these goods in his window.

Merchandise Sold When Displayed

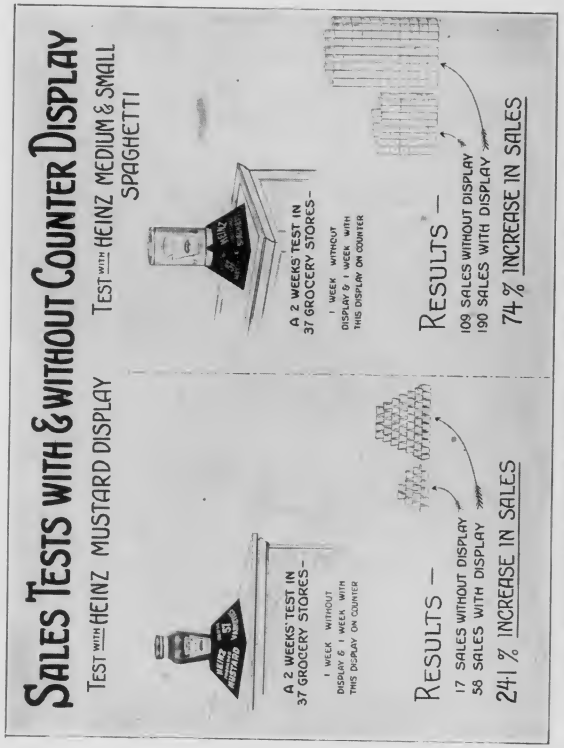
"A York, Pa., retailer who had a sale of about $15 per week on a certain 60-cent candy, found that he had increased its sale to an average of $100 per week by devoting a window each Saturday to this candy.

"Last August a Philadelphia store, during the time of a general furniture sale, placed a particular bedroom set in one of its windows. All the sets of this design were entirely sold out in two days.

"Another New York store one day last summer devoted their three windows, one to sport coats, one to straw hats, and one to women's hand bags. As a result twenty-two sport coats were sold, three hundred and forty-five straw hats, and $600 worth of bags during that day."*

I have purposely selected records made during normal times (as references to 60-cent candy and

**The Modern Retailer*, December, 1915.



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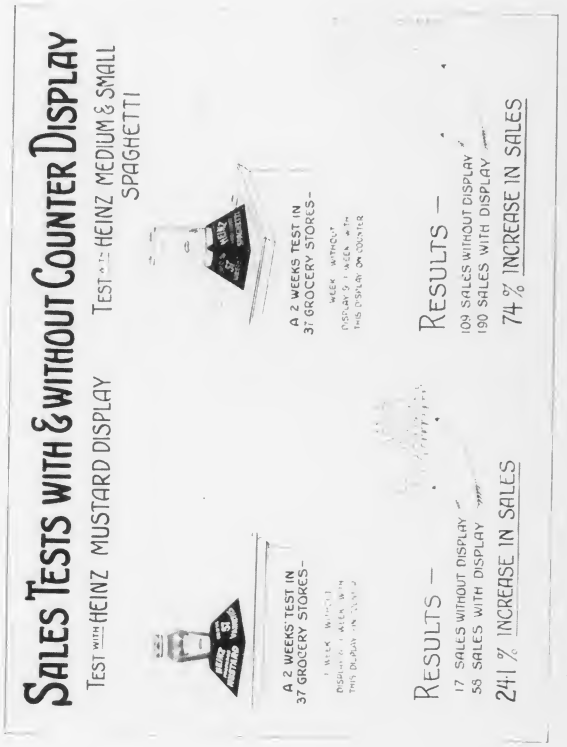

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fifteen-dollar suits show) as these indicate normal reaction to display in ordinary times.

Manufacturers Should Make Specific Tests

It would pay every manufacturer to make specific tests for himself to see just what increase might be expected for his own product in his own dealers' stores.

Such tests are easily arranged, a little tact in handling dealers and details of checking being all that is required. Properly managed, the dealers and clerks themselves become hugely interested in the tests. However, emphasis must be laid on the fact that the work of checking stock and recording sales, before using and during use of display, must be handled independently of the dealer, and conducted in an absolutely uniform way, so that the results will represent actual facts and not what you may want to prove.

What you want is *information*, not confirmation of your own foregone conclusions.

More Business Procurable

Merchants themselves don't know the possibilities in dealer display.

Many manufacturers don't know their own market possibilities.

This has been demonstrated over and over again by manufacturers who have taken the trouble to

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do a little specific analyzing for themselves in a given territory, and have gone at the problem of fitting a sales and advertising plan which will reach in and ladle out those market possibilities. Too many of us just skim off the top, which is the easiest way.

Too many merchants and manufacturers simply sit back and rest on their oars after a few sweeps and expect the natural momentum—and the economic currents and eddies—to carry salesmanship into safe harbor.

Immediate Definite Returns

Window and store display is one form of advertising on which you can actually check increase in sales and get returns immediately.

It is safe to say that on the average, the mere fact of dealer display will show a sales increase varying from 25 per cent. to 200 per cent. depending on nature of product, locality, season, etc. With the knowledge definitely established of how much display does increase sales, it remains for the manufacturer to use this principle in his selling and advertising plan.

CHAPTER XV

THE FETISH OF "SIZE"

What Is "Dominance"?

ONE of the delusions about dealer display is the notion that size is the chief element of effectiveness.

Dominance is indeed the first criterion in Advertising; but it is necessary to perceive that dominance is, after all, an effect on the human eye, or rather on the optical centres of the brain. Dominance is an idea in the mind, a reaction to the sense stimulus—not the stimulus itself.

This is clearly seen by a little reflection.

Physical Effect or Mental Effect

For instance, you can level a man flat by a blackjack blow and he won't even know what happened to him. You have floored him physically, by brute strength, and the result is you have deadened any mental reaction instead of exciting it. The whole effect of the blackjack, or of any brute force, is physical. But take a fine drill and insert it in the tooth and bur-r away and you have an instance of a very small sense stimulus producing an intense

reaction. A very small sense area is affected, but the whole mind is wrapped up in the experience.

Dominance is degree of absorption in the idea presented to you.

The flash of a diamond ring or scarfpin may take your attention entirely off of what a man is saying to you. The chic and style of a new gown may keep you from seeing what kind of woman is wearing it. An inharmonious picture in a room, or an ugly spot on the wall paper or carpet may be to you the most dominating impression from the whole ensemble.

Dominance Is Extension of Impress

Dominance is not merely the amount of space used up to get an impression—dominance is *the impression*. You get it or you don't get it. For instance, a few years ago 16 pages were used in one number of a well-known national magazine for one advertisement, and outside the circles of advertising men you can wager not one man in a hundred will recall the advertisement if you ask about it. Advertising men would remember, of course, because it is one of the literary curiosities of the profession.

Tricking the Eye

Dominance is not a physical but a *mental* effect. They who know the laws of the human eye can

trick it into an impression of size or area or height or breadth entirely at variance with the actual measurements.

Fig. 1, for instance, shows exactly the same square block of space, but handled in four different ways to produce different delusions. A looks taller than B, because of the long lines, whereas the horizontal panels of B increase the breadth of the space (apparently). But if you fill in these upright lines with close stripes, as in C, the space immediately looks wider because the eye runs quickly down the fine lines but is halted at every step when it sweeps across the lines. Thus D looks much taller than C.

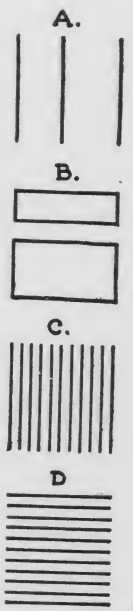


FIG. 1

Or, take Fig. 2—the same horizontal line is altered in its optical effect very greatly by small diagonal lines at each end—the same length lines in every case for figure A and figure B, but by their direction they alter the judgment of the eye completely.

Color Contributes to Dominance

Color also creates delusions of size—a room

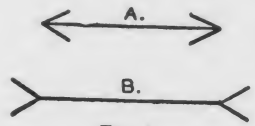


FIG. 2

papered in blue seems larger than one papered in red, because blue is a receding color, whereas red advances. Or supposing it were papered (Fig. 1) in a very light blue and then in a very dark blue—the effect of the lighter shade, although both are blue, is to make the room apparently very much larger.

Restless Designs

Still another factor in judging size is the extent to which the design is cut up or cluttered up in the space area—the same size treated with broad open spaces gives an effect of bigness, which is partly the result of effect on the eye but also very much the effect of the mental impression it gives you.

Japanese art shows this conspicuously. Seemingly no space limitation was too small for worthwhile results, in the hands of those artist-craftsmen who applied decorations to the ancient lacquer of Japan; or for those inspired brush-men who painted the kakemono strips only 10 inches wide, or the 5-inch "post hiders," giving visions of all outdoors. The effect from space all depends on how you handle it.

Size Is Relative

Munsterberg has called attention to the fact that a full page in a small sheet magazine gives more dominance than a half page in a magazine which is actually three times as large, though the half page measures a larger area than the full page. The impression of size depends on the space limits to which the mind has adjusted itself.

Brand Emphasis Not Matter of Size

But even arguing solely from the point of view of what the manufacturer himself gets out of it, let us consider:

The most selfish purpose the manufacturer has in view is Brand emphasis.

The reason he wants size is because he thinks size is synonymous with emphasis.

A central window cutout not too large, flanked by auxiliary smaller pieces which repeat the brand suggestion, makes a better and more adaptable display than one huge display piece.

Furthermore, the smaller cutout plus auxiliary material is more economically distributed and easier to install. Frequently the dealer can use two medium-size cutouts in one window. In the case of small units, he will take a half dozen and pattern them, as it were, throughout his window which almost invariably catches the eye, which

traveling from unit to unit gets the brand name committed to memory almost unconsciously.

The manufacturer usually favors the largest possible size in his dealer display. This is because he takes the natural but wholly illogical view that the purpose of the display is to serve his interests purely—thus, here is a certain amount of space, let me therefore use it for all I am worth, to the end that I shall get the greatest possible publicity value from it.

Danger in Manufacturer's Viewpoint

The manufacturer fails to reckon with the other fellow, the dealer, who also is actuated by his own self-interest, according to his lights.

The primary thing to remember about display space at the dealers is this—*it does not exist for you until it is granted you. It can only be granted by the favor of the dealer. Therefore cater to the dealer view of it.*

How Size Affects Use by Dealers

Size—like every other element in dealer display—must be considered from the standpoint of the dealer.

After taking actual measurements of dealer stores, in all lines and in cities of various sizes, in many different parts of the country, in 1912-13 the writer was forced to accept what was then an

entirely new viewpoint in the matter of size, and realized that many manufacturers had been wasting huge sums by supplying displays which the average dealer found too large for the space available. In order to get display coöperation it is necessary to fit the material to the average windows into which the display is to go.

This may be astounding to many manufacturers, for there are many manufacturers whose first desire in their display material is sheer bigness. However, this is getting to be more and more the mark of the inexperienced. Experience teaches year after year that no matter how big and attractive the manufacturer's display, it loses out if the dealer can't or won't use it.

Smaller Material More Practical in Most Cases

Smaller material has proved in practice the better investment for the manufacturer. Here are some of the reasons:

1. Larger distribution possible, since all dealers can utilize it.
2. More adaptable to the peculiar needs of the large dealers, who give emphasis to the merchandise itself, when trimming windows, using manufacturer's display ma-

terial as accessory to their merchandise layouts.

3. More economical to produce.
4. In case dealer has selected a special color scheme for window, there is less likelihood of small material proving out of harmony, whereas a huge display has its own insistent color scheme.
5. More likelihood of material being used inside for ledge or counter display, when it has served its purpose in the window, thus adding life to the material.
6. Easier to distribute to the dealer.
7. More economical to transport.

Small and medium-sized material can have all the dominating effect of much larger material if the artist uses the proper care in color and design arrangement.

CHAPTER XVI

PICTURES MAKE THE MIND ACT

PSYCHOLOGISTS tell us "There is probably no fact in the whole of psychology that is more significant and profound than the one that shows us the Imagination as the source and starting point of all our actions. Every thought or concept that is conceived bears in it a potential energy that leads inevitably to expression of some kind." *

Importance of Imagination

Modern advertising has for its problem: How best to stimulate this faculty of Imagination in such way as to lead to some act desired from the Public. Its object is to arouse a mental image in each mind favorable to the product advertised, and to do this in the way and under the circumstances which will lead most easily and naturally to expression—i.e., action.

Pictures in the mind are what make sales for all of us.

*Elizabeth Severn, "Psychology of Behaviour," p. 135.

Pictures Stimulate the Desired Reaction

A common aphorism is "Pictures teach better than words." This is true because (1) A picture gets attention quicker and (2) Stimulates the Imagination more completely—i. e., the result to the mind is a clearer cut, sharper mental image than if the mind is left to build its own image from words only.

The degree of sharpness of the mental image is what gives vividness and reality and on this sense of *reality* hinges action.

Hence, if you want to get action via dealer display: Plant a picture which will register with vividness and reality in the mind of the consumer.

How can you do this? By learning to analyze motives from the consumer's point of view.

The right picture in dealer display, as with all advertising, hinges on getting the motive which offers the most powerful appeal.

Study Motives

Indeed, Advertising Men must take a leaf from the lawyers and learn to *look for motives*, if they hope to solve the riddle of human acts.

But motives—luckily—are no longer the mystery we once supposed. The practical psychology of the past twenty years has made us all familiar with the simple reactions of the human mind. It

is possible to chart motives. There is no human act which cannot be traced for its origin back to some one of the nine recognized impelling motives

Gain	*Pride*
Caution	*Justice*
Fear	*Hate*
Sentiment	*Reason*
Ambition	

Motives Explained

Says W. F. Barnard: "Effective advertising is aimed at impulse and motive. . . . The process is one of finding the line of *least* resistance."

In other words, determine the right appeal, whether to

Gain—of property, security, or self-gratification
Caution—forethought, inhibition, timidity
Fear—human weakness, distrust, apprehension
Sentiment—love of children, love of family, love of brotherman, love of home
Ambition—desire for power, for achievement, for recognition
Pride—of appearance, love of show, of applause of others
Justice—sense of duty, honesty, love of the right

Hate—destruction
Reason—logic, judgment, truth

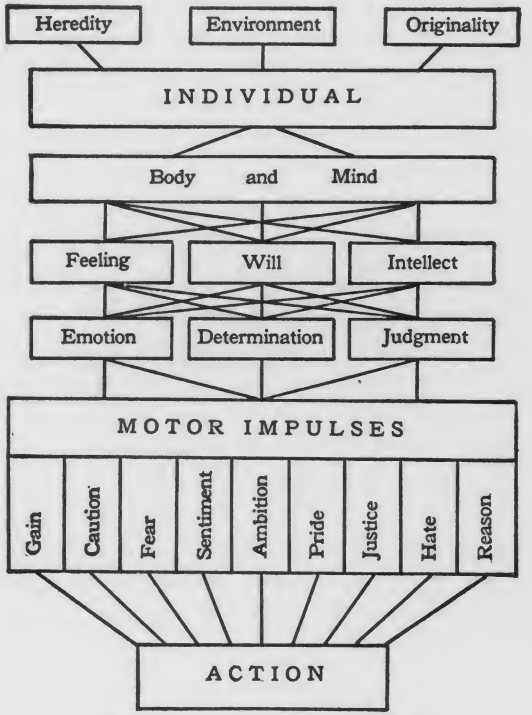
Under self-gratification which falls in the classification of *Gain* comes satisfaction of appetite. This motive is mentioned in particular as it has been played up to very successfully by distributors of food products and even in the promotion of the sale of articles other than food, as for example, tobacco.

It is a recognized fact that picturization of food such as steaming ham, succulent greens, luscious lemon pie, crisp salads, and refreshing lemonade acts upon the gastronomic desires and works an appeal as effective to-day under the influence of civilization as was the appeal of food to man in his early savage state.*

Complex Origin of Motives

Action follows on the appeal to the right motive; and the motive is determined for the individual by a complex of many things resulting from the triple roots of Heredity, Environment and Originality. See the chart page 109.

*Compare Reinach in his "History of Art Throughout the Ages": "It is in fact to be noted that all the animals represented by quaternary art (a period ending some 10,000 to 12,000 years before Christ) are of the comestible kinds, which savages engraved or painted in order to attract them by a sort of magic sympathy. Civilized man makes hyperbolic use of the expression 'the magic of art.' The primitives actually believed in it."



ANALYSIS OF IMPELLING MOTIVES

This chart demonstrates the large field covered by the major impulses and their expressions. It shows the angles of influence through which approaches may be devised to carry any commodity through the whole gamut of publicity.

Quoting again from Barnard: "Who has failed to observe that his fellow beings do not as a rule express any one of the elements (Feeling, Will, and Intellect), purely and by itself, but that emotion (Feeling) is qualified by judgment—(Intellect)—and vice versa while often judgment is held in check by Will or determination?"*

Importance of Emotion

Emotion dominates human conduct and "both intellect and will are chiefly used to give force and direction to objects of emotion or desire." . . . "The appeal to feelings and emotions carries the day. The advertising lure may make much of reason, but it will appeal to reason, if it does appeal, *mainly through the agency of pride, ambition, love, faith, fear, or some other motive force.*"*

The plain fact is that this appeal to the emotions is the whole secret of advertising which arouses desire.

Chance for Inhibitions

And particularly is this true of dealer display where action on motor impulse is intended to follow immediately. Emotional action is *quick action*, held back only by Determination or Judgment—what the psychologists call Inhibition. If the emotional appeal is strong, it tends to dominate all

*Barnard's "The Buying Impulse,"

contrary influences—unless the individual has rare self-discipline, or is in the grip of circumstances which render action impossible at the time.

For example—a mother sees a pretty dress on display and instantly pictures the dress on her daughter. The appeal is to emotion (specifically the sentiment of parental love). But the child for some reason needs the discipline of denial and the mother determines to resist this appeal to her emotion. Result, no sale. Or, another negative influence arises, the fact that the daughter already has all the dresses she needs, or the fact that the dress is too expensive for the purse of the mother. The mother then exercises Judgment. In other words, the Motor Act has been *inhibited*—result, no sale is made.

It follows inevitably that the *longer the time that elapses between the arousing of the Emotion and the Act, the more chances there are that inhibition will set in*—or that the emotion of itself will subside and actually fade out of the customer's mind. But here again, remember that no idea *ever* really disappears but leaves its "scar" in the substance of the brain, to be jolted to fresh activity if ever again the right reminder reaches the brain. Herein lies the whole

Reflection Retards Action

basis for General Publicity, which seeks to impress the consumer's mind again and again with the Brand name, so that when the time of need comes around eventually these old "scars" will uncover themselves and the consumer will tend to select that specific brand. It is an immutable theory. And it works out in practice. But it takes time—and time—just t-i-m-e is your element of greatest expense in Advertising!

The virtue of dealer display is that it provides every condition to hasten Action—and thereby

(1) Reduces the chance for negative influences.
(2) Cuts down the expense factor of Time in getting results from the Advertising.

Action on Impulse

In other words, it capitalizes on the working methods of the human mind to the advantage of the Advertiser.

CHAPTER XVII

ANALYZING A PRODUCT FOR DISPLAY

PICTURIZATION must be vivid if it is to make the mind act.

The "Big Idea"

Vividness or emphasis comes from stressing "the big idea" and making all else subordinate to that.

It calls for elimination even where this means sacrifice—like the pinching off of many buds in order to insure one perfect fruit or flower.

Art, we know, consists in producing unity out of multiplicity of impressions—and the rapid-fire art of display needs this even more than "art for art's sake" needs it.

For the proper unmistakable emphasis of the one biggest thing in the display, all the other factors must be re-appraised, and the relatively less important put where they will be after-beats of attention, or repetitions of suggestions, thus supporting the *one* big or main idea.

Some things will have to be eliminated totally,

Must Make Sacrifice

not because they have no value, but because their very value will tend to *distract* and compete with the main theme or big idea.

These sacrifices are often painful, but none the less necessary. A really good display idea which originated with the manufacturer himself should be turned over to the expert for adaptation for display before going too far with specifications, or results may prove disappointing.

Peculiar Needs of Display

Display has its own needs and when an advertiser has not been accustomed to thinking along the lines of display requirement, he is too apt to assume that the laws of layout and rules of art which have served so admirably in magazine and newspaper space are all that is needed for display material for store or window.

Dealer Display is no side-line in Advertising.

Thinking in terms of window display is a different practice from thinking in terms of magazine space. Some of the things learned by window dressers can be adapted to the uses of lithographed ready-made displays, and all of the established rules of art on the subject of design, contrast, and color are indispensable. But having reached this point the path of Display follows a course unto itself.

THIS DISPLAY COMBINES TWO FUNCTIONS

(1) Dominates the window as a Wright & Ditson display and

(2) Provides a picture suggestion to appeal to lovers of athletics.

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THIS DISPLAY FULFILLS TWO MAIN FUNCTIONS

(1) Brand domination

(2) Selling argument with a hint of

(3) Environment in the tile effect and sanitary suggestion of the blue-and-white color scheme.

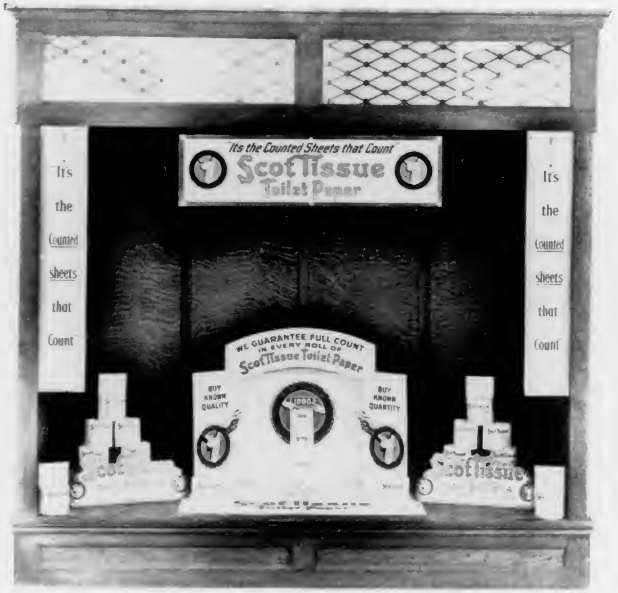
Display Space Differs from Other Space

On the one hand, a display is not a magazine page eighteen inches from the consumer's eye—neither is it the blank side of a building or a billboard. A dealer display can't "do as it pleases," for it has no rights save those accorded it by the dealer. It is essentially a guest and must behave with that same sense of decorum.

Three Functions of Display

A display for the dealer has three possible functions and can only be successful when it fulfils some one of the three, although far better to combine all three functions. Thus:

1. Dominate the window—Feature the brand name or package or the seasonable suggestion. The brand name should be conspicuous without offending good taste.
2. Emphasize the selling argument—bearing in mind the need to make some one particular argument stand out; as otherwise the strength of impression is vitiated by straddling attention.
3. Set off the merchandise—providing an environment, whether of (1) Suggestion, (2) Color interest, or (3) Inviting arrangement of design.



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But now, knowing the function, what is the next step in planning a display?

Established Character of Display

Clearly the next thing is to establish its Character. This is a twofold problem, for the character must fit not only the (1) Product but the (2) Kind of Dealer.

If a display is "out of character" on either point, it is no good commercially.

With the Function and Character of the display material clearly in mind, as outlined above, the next consideration is the Dominant Idea.

Determine Dominant Idea

Out of the mass of possible ideas must be selected the one most fruitful idea, i. e., the idea best calculated to attract attention or induce the desired action or create an unforgettable impression, according to the specific object in view.

But get this:

A dominant Idea does not always have to be a selling idea, although as a matter of practice it usually is the principal selling argument. The following are all possible considerations in the search for the Dominant Idea for a given display:

1. Principal sales argument.
2. Some novel sales argument.

3. Timeliness of appeal
4. Quality Suggestion
5. Dominant representation—of name or product
6. Catering to the dealer.

The Dominant Idea may partake of the nature of one or more of the above, but it must essentially be *a single idea.* No window was ever large enough for two ideas although it is possible to "get by" with several ideas if all but one are forcibly subordinated. Ideas have an insistent way about them and they actually fight for existence! It must be a case of the survival of the most fit.

The "Different" Idea

Of course, in all Advertising, the greatest thing is to find something different to advertise. It's the difference that distinguishes the branded steer from the common herd. Take a product in your hand and consider it for display. Immediately it starts a chain of thought—a lot of varied ideas shoot by, but these are only way-stations until you come to the one *different idea* which distinguishes that brand. Immediately your train of thought slows up and you halt at the Station-of-a-

Different-Idea. All the other ideas are suppressed as they pass in review, leaving you finally alone with the one most fruitful idea. The diagram on page 119 shows this.

Simplicity is the keynote of window advertising that is successful.

Simplicity and Elimination

Simplicity and its partner Elimination work as one.

The display must tell an interesting story and tell it quickly.

Simple windows sell the most goods.

The principal test of a good display is what you leave out, rather than what you put in.

Experience proves this is so.

But sometimes new advertisers find it hard to see the need to sacrifice some part of the selling story!

ANALYSIS FOR DISPLAY

Name of Product "X Y Z" Soap What is it: toilet soap.

Points to consider for possible appeal to consumer.

USE?	like all hand soaps
QUALITY?	same as others – practically
PRICE?	no advantage
PRESTIGE?	no previous advertising — new
CLIENTELE?	middle class
NOVELTY?	none
APPEARANCE?	unique! has spiral stripe label
NAME?	no special suggestion or carrying power but odd lettering

Conclusion: Play up package and style lettering

CHAPTER XVIII

THE ART SIDE OF IT

WHEN it is once settled what kind of display will (1) get the dealer's window and (2) tell the advertiser's story, you are then ready to call in the artist and put your trust in his power and genius.

Sympathetic Artist Essential

Here we meet one of the big stumbling blocks—for unless the problem at this stage arouses the interest of the artist, it is almost hopeless to get a satisfying result—for unless that vital quality shines out in the finished sketch, the thing will not strike fire when it is viewed by the dealer and consumer.

A dub artist can't make a good display, no matter how conscientiously he labors.

The best artist in the world can't execute a worth-while display unless he gets in sympathy with the subject and understands the purposes and psychology of window and store display. He must recognize the limitations or he can't defeat them.

Art vs. Commerce

From the time of Sir John Millais and his famous picture of the Royal Academy Exhibition, "Bubbles," subsequently sold to Pear's Soap for $11,000 there has gradually developed a new function for real Art, namely adapting it to the practical uses of Advertising.

Art has always had its Patron—specifying what it must teach, but giving, beyond that, as wide as possible latitude for execution. From the earliest graven images up to the culminating art of Rubens and Michelangelo, of the mediæval Church, Art had a religious function. Then as patronage was transferred to the hands of kings and nobles, Art developed new motives of culture and historical representation. From kings and nobles that patronage passed to the public, who to-day are the great arbiters of Art.

Public the Real Patron of Art To-day

This new Patron, the great Public, cannot be reached by individual canvasses, hence first of all Art to-day calls for *successful reproduction*—that inherent vigor and virtue of color and line and idea which survives endless multiplication. *The great thing for the artist to-day is to make something that can be successfully reproduced.*

There is nothing to prevent the individual artist

from continually striving for new development, new accomplishment, but it is natural that some of this effort is bound to fall beyond the powers of appreciation of the real Patron, the Public.

This is far from being a criticism of too-futuristic or too-cubistic or too-mauvistic modern effects—it is simply a caution that they are not—as yet—ready for the uses of ordinary Advertising, because the great mass of the Public is not ready for them.

Surely we who are studious of all that enters into Advertising—i. e., influencing human minds—can afford to keep a watchful eye on what modern art is attempting to demonstrate for us and use such factors and effects in it as have a value for our purposes.

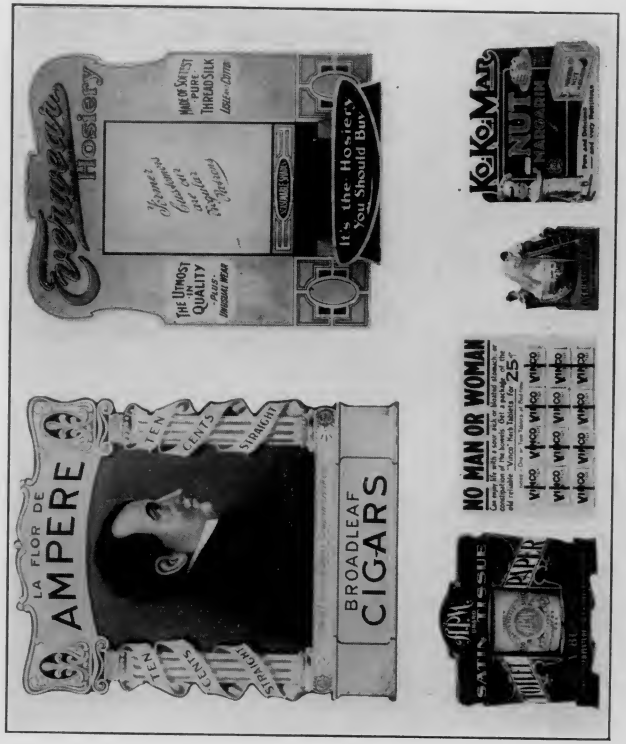
In my opinion, Commercial Art as it exists today calls for more genius and a higher degree of technical skill than any previous patron ever required of the artist—without exception.

If an artist is "above the business" in Commercial Art, he simply isn't up to it, and results prove it.

Technique of Display Art

From the art side, Display has its own technique and this also must be learned.

A large number of factors enter into Display Art



OLD-FASHIONED DESIGN HANDLING

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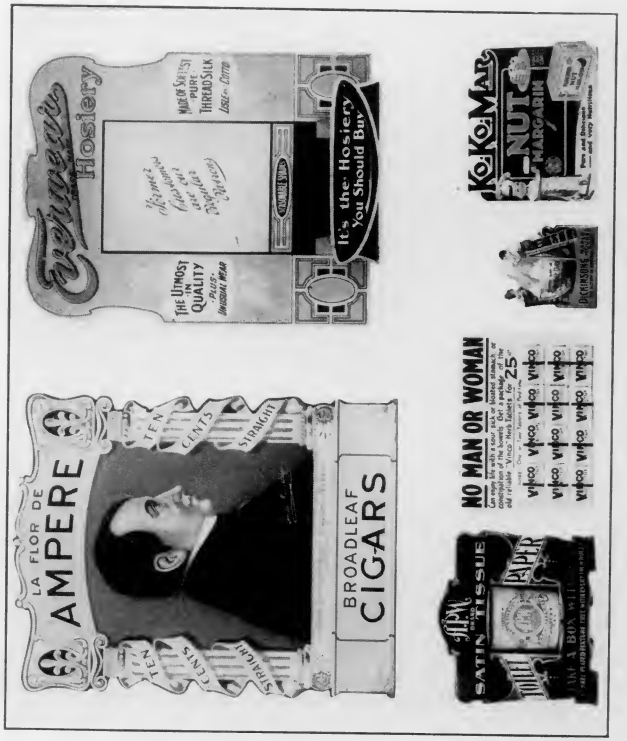

OLD-FASHIONED DESIGN HANDLING

MODERN HANDLING

which do not figure, or figure in less degree of importance, in other kinds of Commercial Art.

Where the artist in other lines deals with a set space and single plane, the Display Artist works in several planes, each bounded by its own irregular outline and he must fit his vision to the actual construction imposed by the display's requirements.

Moreover, he should work—first—for attention —that "arresting quality" which automatically settles the fate of every piece of display with the dealer and public (and should settle it with the manufacturer).

The Display Artist should know that the two indispensable virtues are Simplicity and Legibility —i. e., understandableness of the display, both in copy and picture. For a display is not a thing to be studied by the public or the dealer. It demands quick reaction.

The Display Artist must recognize the need for elimination, the inexorable law of "Less detail!"

He must get attention by the sheer force of mass and line and the right use of space to set off his panel of copy or picture.

He must know the value of color, both physical

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He must know the value of color, both physical

effect on the eye and unconscious effect on the mind. He must study interesting combinations.

For whatever the idea, it must be brought out in terms of window display art and worked out according to the known laws of successful Dealer Display practice.

CHAPTER XIX

VALUE OF POSTER TREATMENT IN DEALER DISPLAY

IT WOULD be foolish to make dogmatic assertions upholding the supremacy of any one particular art style as best adapted to window purposes, because primarily every factor in dealer display must be considered from the point of view of the individual problem.

Poster Principles

At the same time, this general survey of window and store advertising as it exists to-day would be noticeably incomplete without some specific emphasis on the value of poster treatment.

The poster is "an impression, a flash of line, a snap of color—all that can be told in the passage of an instant."

It is distinctly a "first-glance" Art, delivering its message instantly both in picture and copy.

True poster treatment must be *striking* and *simple*, not only as to *design* but as to *colors*. As soon as the design of the display becomes too in-

volved for quick recognition and appreciation it ceases to be good poster treatment.

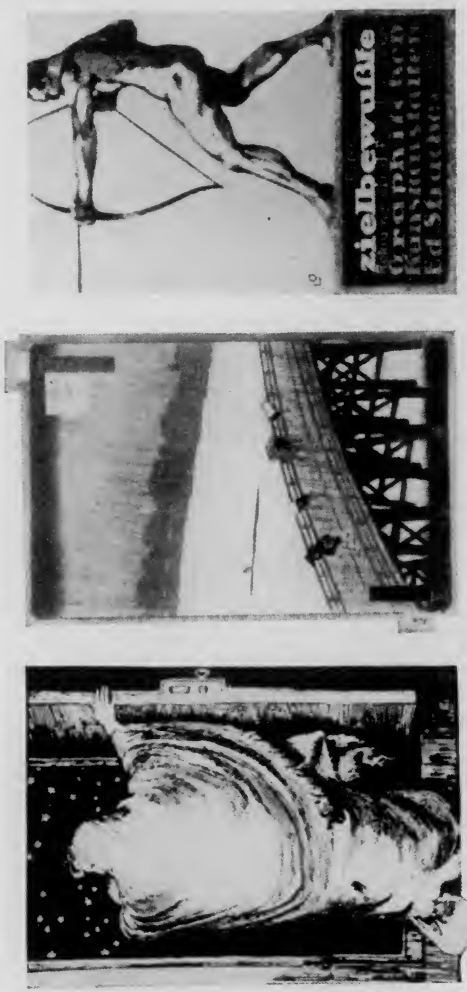
A true poster must be decorative—worked out in flat surfaces, with little or no perspective, as little detail as possible—but in its whole technique marked by the greatest possible breadth and sweep and simplicity.

Secret of Poster Power

The advantage of poster style for display purposes is that it creates an atmosphere around itself which successfully sends away from it all other crowding objects. It is this which has made it primarily the art of outdoor advertising and the very same quality makes it useful in dealer display because it separates itself from its surroundings and for the moment exclusively holds the complete attention—draws the eye from a long, long way.

Origin of Poster

The poster—although as old as civilization—dates its modern development in France with book posters by Lalance (1836 *circa*) followed by many others. An entirely new impetus was given to it in England by the famous "Woman in White" poster designed by Fred Walker in 1871 to advertise the book by Wilkie Collins, then at the height of his popularity. This first modern poster set a new



These examples show how poster pictures hold their own, even in miniature or at a distance. (a) The first English poster, 1871, by Walker. (b) Japanese color print (Hiroshige, 1856) toward the close of period of development, 1743–1868. (c) Typical modern commercial poster, a product of 20th century advertising demands.

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Above are shown examples of detail and poster treatment for the same design, the illustration on the left showing the greater strength of poster handling for advertising purposes.

style, showing the significance of line and mass as opposed to "impressionistic" lighting.

European Posters

There is a notion in the minds of advertisers that poster art is distinctly a German style of art. Nothing could be further from the truth although German advertisers were perhaps the first to see the commercial possibilities in the poster's sledge-hammer strength. German poster art so-called is a notable development of poster art, taking its cue from France originally, just as France probably took it from the Japanese prints or Ukioye Art of Japan. Modern Poster Art developed simultaneously in England and on the continent, and most rapidly in the last five years of the 19th century, culminating in a distinct German type of poster, conspicuous for startlingness, whereas the French poster had aimed more at a certain nicety of taste. The German style had in it vigorousness and daring originality. Still another distinct influence, first considered curious only, but now artistic, came with the Russian stage and costume designer, Bakst.

Poster in America

In America the development hardly gained much headway until ten years after all these influences were recognized in Europe. Book pub-

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lishers during the mad era of "Best Sellers" applied poster art to their covers and advertising jackets.

By 1915 the effects of poster influence became very conspicuous in the United States, in the magazine covers and decorations first of all, but quickly penetrating to the advertising pages also. During the war, the poster in all its forms became the great power of appeal to the public. Whether we knew it or not our whole public attitude toward the picture and design was being altered by many influences, furthered by the fact that the best artists of the world turned their talents to appeal not to the cultured few but to the general public. The standards of public taste were actually changed during the European War period—needless to say for the better.

Advertising Art could no more remain untouched by these influences than could other Art.

New Impetus to Advertising Art

As a matter of fact, it didn't, and a comparison with any magazine to-day with one, say, of ten years or even five years back, shows an astounding improvement in grace and color and attention quality. The old wooden attitudes and paucity of imagination from which Advertising Art suffered in yesteryears is happily gone forever. Advertising design now calls for brilliant and striking effects undreamed of a very short time ago.

To-day, some of the best art in the world is serving commercial purposes. There is no doubt about it. Better art work pays.

Some form of poster treatment is no doubt adapted to your individual message, but must be planned to meet the specific problem. Some messages require delicacy of detail and multiplicity of colors, others require vigorous, strong handling.

You are the winner every time if you use poster art for your display—because poster treatment economizes the three great expenses in all advertising—the investment of Space, Time, and Effort.

Whether one individually likes or does not like poster art is not germane to the discussion, the only question being, what makes for the best display.

All advertisers make one mistake sometimes, and they are lucky indeed if they don't make it all the time —namely, judging the appeal to the public by what appeals to them individually.

And nowhere is this truer than in the matter of style of art treatment!

CHAPTER XX

COLOR AS RELATED TO DISPLAY

ART has been said to have but three simple requisites—

Quality of line
Contrast
Color

The habit of the eye is to follow lines—but lines in Nature are merely the edges of color areas. Color is what the eye sees before it sees lines.

In other words, *Color attracts.*

Function of Color

The primary function of color is to distinguish one thing from another. It focusses attention. It makes things findable.

Every color has some attention value. Observation shows that Nature uses certain colors sparingly and others lavishly over large areas—masses of green foliage or brown earth, or blue spaces of sky or water—but red and yellow sparingly—in spots

or dabs or streaks of vivid color, or floods of evanescent glow.

Need for Discrimination

Nature never "paints the whole town red" as it were. She discriminates.

Moreover, Nature actually uses color to attract attention, just as the modern advertiser. Scientists point out that it is not an accident that flowers and fruit are vivid to the eye—it is a provision of Nature to serve her purpose. The spots and streaks and shadings of color on the flower are merely signmarks to the bee to point the way to gather honey —and in turn fertilize the flower for Mother Nature. In just such way the Modern Advertiser uses color to serve his purposes of fructification.

Fine *discrimination* in the use of Color is the very essence of the law of Display material.

But *how* discriminate? Is it then a matter of individual taste, a sort of tact which does the right thing instinctively but knows no laws?

Scientific Use of Color

Far from it. Color is one of the most scientific things in the universe, a science in its infancy so far as man's study is concerned. But even the little the world knows about color science proves how immutable and unvarying it is in obeying its own laws.

Physical Basis of Color

Color—scientifically speaking—is a nerve sensation, hence its unconscious effect upon us.

Color is merely the difference in sensation produced by wave length, the larger the wave length the quicker it reaches the eye—i. e., it gets our attention more readily.

The following table shows the difference in wave length of common colors and their relative attention value, purely on this physical basis:

RANK	COLOR DISTINGUISHED BY EYE	WAVE LENGTH IN MM.	
1	RED	.000656	Called Advancing Colors
2	ORANGE	.000608	
3	GOLDEN YELLOW	.000574	
4	YELLOW	.000567	
5	GREEN YELLOW	.000564	
6	BLUE GREEN	.000492	Called Receding Colors
7	BLUE	.000490	
8	INDIGO BLUE	.000464	
9	VIOLET	.000433	

As a matter of fact, scientists estimate that the human eye is sensitive to only about 20 per cent. of the total light sensations! Moreover, full appreciation of even this 20 per cent. varies with different

individuals. At the same time advertisers need not worry about what is called color blindness, since only 50 men out of a thousand see colors falsely, and women are even more dependable, being 99.6 per cent. color exact, only 4 out of 1,000 being color blind.

Color has thus a practically universal appeal and its study is indispensable to the Advertiser.

Color Excites Feeling

Now then: Color being a nerve sensation, it is a *feeling*. *Color makes you feel and not merely see.* And a feeling, according to the most modern psychology (tests of Prof. Paul Thomas Young, Ph. D., of Cornell, reported in the *American Journal of Psychology*), is never confused or "mixed," but must register one thing or the other—*pleasure* or *pain*. This leads up to a very interesting study of what effect pure color has on the mind.

Elementally, we know that all colors fall into two opposing classifications—

Warm colors—Red, Orange, Yellow (Advancing Colors)

Cool colors—Green, Blue, Violet (Receding Colors)

and thus we come to the following commonly accepted associations:

RED—excites nerves, arouses feelings, motor impulses

ORANGE—
YELLOW— heating, especially orange

GREEN—restful, soothing, neither warm nor cool but neutralizing

BLUE—cooling, quieting, expresses serenity, spirituality, etc.

LAVENDER—tranquil

PURPLE—Stateliness, solemnity, richness, royalty

WHITE—Purity, quality of spiritual superiority or physical immaculateness

We could not venture to assert, as many have, that these are laws of association with color—i. e, invariable effects. But we do know that they are common associations, and the different colors do tend to these mental suggestions. Prof. Alvah Parsons* states that these effects are the result of association with the face of Nature, red being exciting, stimulating, because it is the color of blood, the color of fire, etc. In the same way, blue is peaceful, composing, and purity-inspiring, because of the blue of the heavens. Green is cooling, soothing, because it is the color of Nature's enfolding and protecting investitures.

*Parsons, "Principles of Advertising Arrangement."

We do know that Color has a mental side as well as a purely physical. It is because Color can "excite the imagination and extend ideas"* that it demands that earnest study necessary to make it most productive for the uses of Advertising.

Light vs. Dark Colors

Positive, strong, dark colors increase the suggestion of strength. Pale light colors increase the suggestion of delicacy, airiness, and spaciousness. When you want to increase the apparent space use light areas for background. When you want richness, weight, and depth in your backgrounds—use dark fields to set off brilliant foregrounds or to obtain striking contrasts.

Pastel tints and shades are feminine, clinging, soft, appealing, ingratiating. They are not direct but subtle in their intimations, hence their witchery when in keeping with the suggestion of the subject which happens to be linked up with feminine qualities in some way, such as display for toilet goods, for example.

Suggestion by Means of Color

All colors have this quality of Suggestion—an effect on the *mind*, as well as an effect on the *retina*

*Lukeish, "The Language of Color," p. 71.

of the eye. Blue and white puts you in a different mind attitude from rose pink. Orange and black is commanding, challenging—never wistful or appealing.

Physical Pull of Color

Color attracts, and just in proportion to its pull on the eye the artist's hand must restrain, and *give to the most powerful color the smallest area,* just as Nature does. Being the strongest emphasis in the display or picture, the bright color should be conserved where it is most wanted and not smeared all over.

Color can be used to give accentuation and to make a given part of the display leap to the front.

When color is used for emphasis it must not be used so liberally as to destroy all emphasis—a common failing with printers and advertisers.

Emphasis is relative. It can't be anything but relative—

Relative Area a Factor in Color Effect

In fact, you cannot talk about colors just as colors—you must consider their area.

Lukeish quotes some tests from *Le Courier der Len* showing the effect of colors on legibility. When viewed from considerable distance, the best combinations were as follows:

1. Black on Yellow
2. Green on White
3. Red on White
4. Blue on White
5. White on Blue
6. Black on White

Black on yellow is best for distance, because yellow by its luminosity is best fitted to make that distant space stand out, thus attracting the eye to the space limits containing the message. But it would be very easy to make a mistake in this combination, for the lettering might be black yet so thin that the actual area of blackness would be *swallowed up by the swimming yellow background,* so that you would see the yellow—but not the message. Color must always be considered with regard to its ability to hold its own with surrounding area. Distance must always be taken into account as well as competing objects for attention.

Visibility of Colors

For convenience, however, the following Visibility table for colors may be useful:

YELLOW	12 times the visibility of purple
ORANGE	9 times the visibility of purple
GREEN	7 times the visibility of purple
RED	5 times the visibility of purple
BLUE	3 times the visibility of purple
PURPLE	Lowest in visibility

Color in Dealer Display

Color has more freedom in dealer display than in any other form of Advertising.

Color can give

INDIVIDUALITY
POWER
DOMINANCE

to any product.

Color does not mean *any color*—but rather wise discrimination. Color does not mean all the colors in the rainbow—but a few colors carefully selected and ably handled by an artist skilled in window effects.

When your eye happens to fall on a striking display and you burst out with "Gee, but that's good!" just try to analyze your own sensations. You'll find every time the effect is produced because the first flash of colors *surprise* and *please* you.

Quality in Display Not Dependent on Many Colors

Many advertisers buy displays just because they abound in *many* colors. This is dangerous because often many colors have blinded them to the real message the display is intended to convey. The qualities of surprise and please are important in dealer display. As a matter of fact, you can get a big idea across readily by "playing" with just a

few colors, but knowing their possibilities intimately. A good design of five colors in proper contrast and area is frequently far more effective than the same pictorial fact worked out in elaborate detail.

"Through the elimination of detail," says Henry R. Poore, A. N. A.,* "the work is sifted to its essence and we then see it in its bigness—if it has any—and if not we discover this lack."

In display advertising it pays to do things in some different and dominating way.

As Gibbs Mason put it in *Printing Art*—"Only the 'exceptional' in Advertising attracts particular notice and admiration. People are getting 'fed up' on the average run of cheap advertising."

How Color Acts

Color attracts the eye in a physical way as follows:

1—By rarity—arousing mental interest, instinctive curiosity by novelty.
2—By area—sheer weight pulls the eye around.
3—By startling—challenge of physical shock to the optic nerve.

*Poore, "Pictorial Composition."

4—By pleasing—disposing the mind to settle in contemplation, quite apart from appeal to intelligence.

5—By offending—inducing a feeling of discomfort, and immediate effort to get away. Yet some think that because ugliness "attracts" it must be good advertising!

One could analyze any given design space to show how much is in the power of art to assist the advertiser's message. The intention here is merely to drive home the fact that *unconsciously* color and line affect the human eye, not merely the eye of the artist but the eye of the public, your eye, my eye. This effect is entirely *independent* of copy story or known subject!

Why not capitalize on this and really *use* art's aid in Advertising?

CHAPTER XXI

THE COPY BURDEN

THERE is nothing accidental about this chapter heading—for that is exactly what copy always is to a Display—a *burden*, though a necessary burden.

The Display must carry the load.

The Copy Load

But a great many displays—when you get the message all in—refuse to carry. The load is piled on—it won't move!

There is only one thing to do—lighten the burden.

The odd part of it is that—however necessary that mass of copy may look at first—once you make up your mind to throw it overboard, you do not miss it! You have a sense of completeness and unity and conviction because your proposition stands alone.

Naturally there's a limit to the number of ideas you can get across.

Crowding results only in confusion—with the

chance that not even one idea will get safely through because of the mix-up on the threshold of attention.

You must not try to tell it all—that is the purpose of your descriptive literature and catalogue. Selling value in a window depends not on the multiplicity of things shown—whether merchandise or selling arguments—but on the degree of emphasis. Solid slabs of copy on display material mean only one thing—the amateur. If you feel the need of a long, heart-to-heart talk with each individual consumer, mail him a booklet or use a double-page spread in *The Saturday Evening Post.*

Reducing Copy

Nine times out of ten the burden heaped on a Window Display is unnecessary. For, after all, the chief thing to do is to name or identify the product and then back it up with some striking suggestion or powerful sales argument.

Having reduced the burden of copy, therefore, to the point where it is physically possible to get it all in, there are a number of practical points to consider in the method of handling it.

In the first place—recognize that times have changed.

TOO MUCH COPY

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Modern Layouts Help Copy

Here again the war has revolutionized things, the best artists of the world have bent their talents to public posters, cartoons, etc., and all publicity has come to be stamped with a higher ideal so that old-fashioned commonplaceness no longer answers. Public taste has an eye to new effects—and nowhere is this more noticeable than in the methods of handling copy and lettering of all kinds, both with regard to the style of lettering and its placing.

Modern Style of Lettering

Modern lettering avoids crude scrolls and elaborated shadings and lettering on meaningless curves, such as have been identified with old-fashioned label designing.

Instead it calls for grace and sweep that make for strength, interest, and readability—spontaneous rather than labored effects. Instead of the old-time shaded letters, outlined and ornamented with scrolls, the modern display signs or cards in favor to-day are made with a simple, single stroke or "quick brush" lettering effect—which is artful in its very artlessness.

It looks so simple—often careless—but never clumsy or commonplace!

Modern lettering is a living part of the design and not merely "reading matter" plastered over it.

Compact Copy Area

It has compactness, holding itself aloof in blocks or panels set off by plenty of blank space or contrasts and actually gains in emphasis though reduced in area.

Modern lettering aims for Legibility with Character—the meaningful, not the meaningless.*

Easy Reading Style

Lower case letters which can be quickly grouped into syllables and unconsciously grasped by the mind make the message fluent—with just enough use of capitals to give contrast and emphasis. Lines should be short and few because the eye does not easily read long lines of text matter. The human attention has a fluttering, wavering quality at best and follows the lines of least effort always.

The more lines, the more compact and regular the lettering must be. The burden of copy isn't always settled by merely reducing the quantity of it. It must be considered also with regard to its place in the artist's design—for like the writer of newspaper headlines, the display copy writer must figure on balance and space and the effect of words, as well as their dictionary meaning.

*Science of optics shows that one third of all brain energy is used up by the visual centres. Any abnormal strain of legibility, etc., increases this draft.

CHAPTER XXII

CONSTRUCTION AN ALL-IMPORTANT ELEMENT IN SUCCESS OF DISPLAYS

NEW and original design in the matter of cardboard display material has the same fascination for the dealer that new ideas in fixtures have for the professional windowdresser.

Dealer Looking for New Ideas

Just as the conventional pattern metal-base T-stand, etc., so long in use by window dressers, gave way before the newer wood and wicker stands, racks, frames, and plateaux which have lately come on the market, in the same way you will find the average dealer at once keenly interested in your cardboard displays if they happen to have some ingenious points of construction. This of itself gives the material an air of novelty and up-to-dateness.

How tired we all get of the same old threadbare ideas used over and over!

A dealer would not consciously reject your display solely because it was just a flat card with

square corners, but it's safe to say that in a question of two displays and which to use, a deciding factor would be novelty or some little knack of construction.

The unusual is always a drawing card with the dealer.

Street Car Cards

Street car cards for window use have this big objection. Yet large quantities of street car cards are sent out every season in place of material specifically designed for the dealer and many of these cards are thus wasted. Another criticism of car cards is that they are absolutely the wrong shape for most trims. Where the dealer is not particular he does not notice this, but you will find that most dealers and the better class of stores will not use car cards, as they do not make good displays. Moreover, the copy on car cards is often too general, and the dealer wants merchandise points whenever possible. Sending car cards to dealers as window displays is largely a waste of money.

Meet Dealer's Viewpoint

Of course with all display material you do want your brand name to stand out, as that connects the display with your national advertising or newspaper or other local campaign in the territory. But avoid giving the dealer the idea that you only

want his store space to advertise yourself at his expense. Naturally such an impression reduces coöperation and cuts down the effectiveness of your material. Somebody has said "To preserve the efficiency of the individual dealer he must be treated as an individual" and his store point of view fully respected. Of course an obvious disadvantage with street car cards in windows is that they have to be propped up, not having any backbone of their own.

The sameness of such cards—uniform dimensions of 11 x 21—and their lack of individual fitness for window purposes make them the less desirable from the standpoint of the dealer.

The Old-time Hanger

Hangers from time immemorial have been furnished dealers, and doubtless always will be the first thought of some manufacturers. The objections to them are their commonness and lack of distinction. Not being made for any specific space or purpose, but just to *hang* somewhere—anywhere—they are usually stuck on the first nail or projection without regard to location. They represent *displays de convenance* and not true purpose. And of course a hanger is covered up by the next hanger that comes along. If a

hanger is desired, however, and there are times when it is the most logical display unit, the manufacturer should (if hanger is made of cardboard) fit it with a collapsible easel, so that it can be used on the counter or in the window without toppling over. Dealers like material that will stand.

Show Cards

Show cards—The small show card is always a practical type for the dealer, useful in various ways, as accessory material in the window and as the attention getter in small unit trims arranged on counter or ledge inside the store. *Avoid the common square flat card as much as possible.* Work out some novel construction which makes the card self-supporting without an added easel. Or where an easel card is desired, it is best to give it some individual character such as a die-cut effect to take away the plain, flat square card suggestion. The dealer likes it better, and the display attracts more attention.

Counter Stands

Counter Display Stands—In the case of small-package goods, almost always it is better to devise a display stand which will hold the actual product, rather than rest content with a flat show card. Even in cases where you cannot put the actual

goods on the counter, or corner of the window, you do not have to limit yourself to a show card or easel card, but can work out some clever and novel collapsible construction which will lift your advertising out of the flat plane and give it a third dimension.

Counter Containers

Counter Display Containers—A certain class of products, small-package and small-price goods for the most part, can best secure dealer space on the counter if packed in a well-designed, properly constructed display container which automatically furnishes both show-card advertising and display of a quantity of the actual merchandise. These display containers must of course be specially designed otherwise they lack individuality and the dealer is less likely to utilize the container.

Three-panel Screens

Three-panel Screens lend themselves so effectively to decorative effect that practically every manufacturer gets out a three-panel screen display sometime or other. Their main objection is commonness. If a three-panel screen proves, after all, to be the best construction for a given display, by all means stick to it. But the trouble is that three-panel screens are not usually selected because they are best but because *they are the*

easiest to think of and easiest for the artist to work out! They save gray matter—but advertising was never helped by this kind of saving! On the other hand, a little ingenuity in working out a construction that is novel in itself and at the same time fits the display idea or picture will go a long way toward influencing dealer coöperation.

It's worth this extra effort.

A good rule is never to decide on a three-panel effect until you have rejected some alternate constructions and the three-panel proves the *best* for your purpose. In other words, use it because it is best—and not because you don't want to bother. Professor Clark of Chicago University said something when he uttered his caution never to accept your first thought but reject it at once and think up something else with which to compare it—since the first idea is almost sure to be the "cork in the bottle" and until it is out of the way it stops everything else from flowing.

Value of Novel Construction

Novel construction for cutouts, window displays, and counter displays are numerous, but not all of them practical. If necessary get hold of a real display man and let him work for you. Remember that the whole business of display is still in its infancy and there are many, many unexplored possibilities waiting for the advertiser who is willing to let some creative and experienced mind evolve something new and original.

New ideas cost more and they are worth more.

The retailer is on the lookout for something new if he can get it.

He knows what gets attention and what gives his store prestige. The retailer always welcomes a new *kind* of window display. He knows it's good business for its own sake, regardless of what it advertises. You can get good dealer coöperation in the face of all sorts of trade handicaps—such as cut-price situation, no-profit line, staple, or even trade ill-will, if you are just fortunate enough to get hold of something absolutely new in display for the dealer.

Change has a tonic effect on all of us. It's an alterative treatment, and in that respect good for whatever ails us.

In fact, one of the prime things in display management is to consider well in advance all the probabilities to be met with and when there is a prospect of less than normal coöperation, the

thing to do is not to neglect it on that account but use that much more effort and ingenuity to solve the problem.

Now, then, admitting the value of construction as a factor in inducing display coöperation, the question is how to get it.

Be Sure Novel Construction Is Practical

This is one of the interesting sides of display planning because it calls for a certain ingenious type of mind, plus a childlike joy in "playing" with a sheet of cardboard to see what it can be coaxed to do. Practical construction requires a knowledge of the laws governing the nature of the raw material (cardboard) such as grain of the stock, warping, coatings, mounting, pasting, scoring, cutting. Moreover, it calls for engineering knowledge of stresses and strains and weights which can be supported, plus an architectural sense of proportion and harmony and what will coördinate best with the needs of the artist, plus —an acquired commonsense as to what is and what is not practical in cardboard.

CHAPTER XXIII

THE MODERN USE OF DISPLAY CONTAINERS

ON PAGE one hundred and forty-nine mention was made of a certain class of products, put up in small packages and of popular selling price, which are not only logical goods for the dealer to place on top of showcase or counter, but which physically lend themselves to merchandising via a special display container.

Limited to Certain Kinds of Goods

For instance, in the grocery line, small package confection line, toilet-goods, and drug specialty and drug sundry lines are to be found many, many worthy products which the dealer can be induced to place directly on the counter instead of distributing them in stock on shelves or in drawers or bins under the counter.

Obviously, if the manufacturer does succeed in getting the retail store to thus display a particular small-package product, the movement of the goods is speeded up and both the dealer and the manufacturer are benefited.

Obstacle to Be Overcome

The problem sifts down to this: How to do it?

Take a moment and look back over the years and see first of all what is the natural way of treating a particular kind of merchandise when received by the dealer: He opens it up, mentally classifies it, and more or less automatically assigns it a certain place in stock, the choice of this place depending on the one big thought of convenience —convenience in handling or storing until called for, convenience of finding when wanted.

Once assigned to its "proper" shelf, bin, drawer, cabinet, or box, the product is practically "out of sight and out of mind" *until* it is called for.

Goods Selected for Counter

From time immemorial this has been the natural way of dealing with items of stock—the storekeeper of his own initiative from time to time selecting specific items for display, being activated by one of three personal motives:

—unusual attraction in the goods themselves, so that dealer takes pride in showing them off for stock;

—discovery that he is "stuck" with the goods and must deliberately exert himself to "push" them;

—convenience—goods being unusually salable they are placed where they are easiest to see.

EXAMPLES OF MODERN DISPLAY CONTAINERS

This type of container is recommended where display is desired, but where the customer does not necessarily help himself

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RECENT DEVELOPMENTS OF THE COUNTER CONTAINER

The elevation of the box, and the rigidly supported display card, are important features of this type

Counter space, being recognized as the most valuable selling space in the whole store, is always at a premium. Space competition is keen. Naturally that product has the most likely chance for the counter which is

—superior in attraction

—profitable for dealer to sell.

Keep in mind that we are talking now of strictly small-package goods, of popular appeal and popular price. The dealer recognizes these largely as "impulse goods" since purchases are almost entirely unpremeditated when the customer enters the store.

Display Box Impractical

Some manufacturers first tried the plan of packing their dozens or half dozens in good quality outside cartons so that the dealer could place these nicely printed boxes open on the counter. This served the purpose of holding the little packages together, but the inverted box cover with letters upside down had absolutely no sales or advertising value on the counter. The dealer had to make a little card lettered with the product's name and stick it in top of the open box—or simply trust to the little packages advertising themselves. Before long it came to be seen that the printing of these

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handsome boxes was waste—they did not prompt the dealer to give the goods counter space, and he merely shucked them off the goods and dumped the little packets in the most convenient bin or cabinet or drawer, the same as before.

Necessity is the mother of invention. Out of this growing need of advertisers of small-package products came the modern *display container.*

What Is a Display Container?

A display container is not merely a packing carton for small goods.

It is not merely a handsome box.

It is a folding carton so devised that it answers the purpose at the factory of a secure container for holding a given quantity of goods, but at the same time converts itself into a counter display ready-packed with the goods, when the container is opened up by the dealer.

It is, in fact, an "original package" taking the place of the usual straw-board or printed cardboard box, but it is more than that as soon as it reaches the dealer, because it is a self-display. The dealer opens this "original package" and —presto, it changes form in his hands and he sees before him a complete attractive display unit for his counter.

The evolution of these folding display containers is one of the interesting things in advertising and merchandising.

Various Types Available

There are on the market to-day several styles which have proved extraordinarily successful. An immense amount of ingenuity has been expended on this one problem of perfecting the idea of a self-display container, which everybody admitted was a valuable idea. Like all ideas it had to be disciplined to make it behave and particularly to make it stand up in actual practice.

The picture shows a group of different style patented containers, representing the most popular kinds on the market.

The question may well be asked—What makes a good display container?

The answer depends on the kind of product.

Features to Consider

A display container must suit the nature of the small package and also the quantity the manufacturer uses as unit of sale. It must hold the unit, protect the goods, facilitate handling in shipping, jobbing, etc., provide identification throughout all distributing agencies, and it must arrive safe and sound with the goods *at the dealer's.* Having got that far its function now

changes to one of service for the retailer. What was apparently a mere package becomes a display for the counter. It now proves its individual usefulness not only as a container for the merchandise but as a silent salesman.

Containers are like people and have their own characteristics. Some can't stand the gaff, get wobbly, and go out of existence. Some lack individuality at the very start, or can't hold up their heads or are otherwise bashful in pushing their product.

Merchandising Value of Containers

Not all products are adapted for counter container display.

But where the product fits into this distinctly most modern method of merchandising the manufacturer has everything to gain. It keeps the goods and the display together and it insures actual use of display because it is easier for the dealer to use the goods as they arrive than it is to discard the novel folding container. Moreover, the display survives on the counter until the last packet is sold.

Of course it increases the individual dealer's sales —counter display will always do that for a product.

Many of the big spectacular successes in recent

A GROUP OF WELL-KNOWN COUNTER DISPLAY CONTAINERS
(In use by Adams Gum, Life Savers, Arrowmints, Beeman's, Charms, Nestle's Chocolate, Peptomints, etc)

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years have owed a big part of their results to this device of getting dealers to put the new product up on the counter where it could be seen by the public.—"Life Savers" and "Charms" are good examples of quick and fast work based on this fundamental method of merchandising.

Without specially devised display containers in which the goods reached the dealer all ready for use as display there would have been no way of getting universal coöperation from the thousands of big and little stores, newsstands, lobbies, etc., where "Life Savers" and "Charms" were sold.

Sales Increased by Containers

Specific individual tests have shown how various products react in sales when they are packed in a display container which the dealer places on his counter. A few of these are appended.

FLAVORING EXTRACT: Sales rose from 68 bottles to 154 bottles or 126 per cent.

DENTAL CREAM: Sales rose from 160 tubes to 417 tubes or 165 per cent.

SPARK PLUG: Sales rose from 72 to 125 or 74 per cent.

CANDY: Sales rose from 358 packages to 1,074 packages, or 180 per cent.

CHAPTER XXIV

IMPORTANCE OF THE SMALL-TOWN DEALER

THE assertion has been made that 82 per cent. of all goods sold through retail stores in the United States find their outlet through dealers in small towns.

Small-town Consumers

Certainly the small-town field represents a tremendous factor in the marketing of any trade-marked product. According to Census figures the rural population of the country represents half the total—

1910 Census 53.7 per cent. rural
1920 Census 48.1 per cent. rural

But the small-town market includes more than this rural population. It is necessary to bear in mind that the Census classifies as rural population in towns up to 2,500; and all above that as urban, whether in large or small towns. On the other hand, the advertiser includes in his "small-town field" all towns of below 10,000 population—a

total which approximates 57,000 separate and distinct distribution points on the map for national advertisers to consider.

Most Towns Are Small Towns

The classification of buying communities in the United States, according to 1910 figures (those for 1920 not being yet available), was as follows:

51,192 towns under	1,000 population
2,926	1,000—2,500
1,073	2,500—5,000
536	5,000—10,000
329	10,000—25,000
111	25,000—50,000
58	50,000—100,000
50	100,000 and over

Later figures will affect the larger town classifications more particularly, hence will not materially alter these statements.

Small-town Dealers

In towns not exceeding 5,000 population it has been estimated there are approximately fifty-four million people whose every-day wants are served by the following:

141,724 general stores
33,131 grocery stores
8,733 dry goods stores

3,035 shoe stores
25,870 drug stores
1,474 men's furnishing stores
9,200 clothing stores
21,143 hardware stores
12,463 jewelry stores

"Main Street" vs. Wall Street

It is these facts which lead one magazine writer to exclaim back in March, 1915, "The really big business is not done in the big cities or near Wall Street. It is done on *Main Street*—the principal business thoroughfare of the little cities, the towns, and the villages—the street where the leading shops of the place are."

"Main Street," said Edward James in *To-day's Magazine*, March, 1915, "is the longest street in the United States, the richest and most substantial, the most vital to the commercial life of the whole country. The business that goes on in Main Street day and night, week in and week out, would make the popular conception of big business look like a drop in a bucket if the two aggregates could be compared."

Surprising Volume

Magazines like *System* have cited interesting cases of big business built up by individual enterprise of some small-town dealer—in spectacular cases running from a half million to a million-dollar volume. Such successes are exceptional. But do they not point a moral to the story and show how vastly business in small towns can be augmented by simple attention to modern merchandising methods? As for the average volume of business, it undoubtedly is higher than the average for the same type of store in the big cities. In the town of Blanchester, O., of less than two thousand population, reports by Walter W. Manning of *Woman's World*, in 1915, showed that four dry goods stores shared an annual business of $110,000 from this community, the three hardware stores had a combined volume of $120,000, and the ten grocery outlets totalled $140,000.

Closer to Community

All this in a strictly "rural" community as classed by the Census enumerator, namely, a town under 2,000 population.

The dealer in the small town is almost sure to be a leading spirit in the community. His individual influence is something to consider, even more than is that of the big city distributor. He comes in close everyday contact with his public. He cannot bank on the shiftings and changings of new trade,

he must make good with his permanent public. He is the dealer who most needs help from the manufacturer, and as a general thing he responds to help most readily, if properly put to him by the manufacturer. His faults are almost wholly due to lack of breadth of view—or, in other words, lack of experience. His heart is all right—namely, in his future business success. He can therefore be approached from this angle, and if intelligently handled is more than grateful for the help which one of greater merchandising acumen and advertising experience can give him.

Clearly it is up to the manufacturer to supply whatever the handicapped small-town dealer lacks in the way of initiative and experience.

Needs of Small-town Dealer

Dealer-display plans offer the most practical coöperation for the dealer on Main Street. To quote from Walter M. Manning's survey, the small-town dealer almost invariably "feels a pride in his windows, he would like to have them look well to please himself; but the larger idea of realizing their sales value and putting the pep into them in such a way that they will not only look attractive but sell goods and keep the best trade in town by creating desire, is a few steps beyond his imagination."

Out of 631 retailers in small towns interviewed by the *Woman's World* in 1915 in towns of from 750 to 3,000 population, practically an overwhelming majority showed willingness to coöperate with National Brand advertising as follows:

QUESTION No. 1 Do you like to have manufacturers send you window trims?

Answer: 553 said Yes
39 said No
39 no answer

QUESTION No. 2 Do you like to carry advertised goods if they show you a profit on cost of doing business?

Answer: 532 said Yes
62 said No
37 no answer

Potency of Displays

In these one-street towns, containing perhaps fifty, seventy-five, or a hundred stores, the main business street is sure to be a promenade and a really good display gets practically 100 per cent.

attention—occasionally a mention in the social column of the local paper. Everybody sees it—and half of everybody is very likely to comment on it, so that a good display earns additional word-of-mouth advertising. Moreover, with the least effort, it can be made to earn something even more tangible than this—for if the display is featured to the small-town dealer as a store selling plan for him individually, it is very easy to get him not only to use the display but to spend his own money in the local papers to run electros or other advertising furnished by the manufacturer.

In fact, there are limitless opportunities for adding considerable of "unearned increment" to the advertising investment for coöperation of the small-town dealer.

"Passersby" in Small Towns

In small towns it is safe to estimate that from 300 to 500 persons pass the average dealer's store in a day. These passersby are "circulation" just as readers for a magazine constitute its circulation. The circulation for a small-town dealer's window is somewhat different from that of the big cities—it is a circulation more select in quality because the passerby has more time to look, has a more positive attitude toward

that individual dealer, so that the advertising is associated with the store selling the goods permanently. In most cases, also, the ability to buy compares more favorably.

Help Needed

That manufacturers owe more attention to the small-town dealer cannot be questioned. The small-town dealer is the logical victim of the new disease of "mail-order buying" which is a product of faulty present distribution methods. Whatever helps distribution will help the small-town dealer. More complete small-town distribution will make it easier for the consumer to get what he wants without the trouble and risk of "sending off for it." And one of the best aids in lining up small-town distribution, and at the same time one of the best guarantees of "keeping the home trade at home" after distribution is secured, is to furnish the small-town dealer with a ready-made store display selling plan.

More and more advertisers appreciate this fact.

The turning point has undoubtedly been reached, and the next five years will see tremendous improvement in using to 100 per cent. efficiency the waiting machinery for small-town distribution—the more than a quarter billion retail outlets to transact

business on more than fifty thousand "Main Streets."

Selected Dealer or Mass of Dealers?

One common failing with many advertisers is to think of their dealers in terms of the ultra select, in big cities. Subconsciously, they measure all display material with the challenge "Will Macy, will Altman use it?" "What will Wanamaker do?" In considering dealer display as a medium, the advertiser must learn to think in mass, in volume of display windows. It is not the exceptional but the average he must consider. Important as the big independent store may be for prestige or actual sales for the product, do not confuse this issue with the broad general problem of dealer coöperation—the use of displays by the great mass of dealers, big and little stores, which constitute your national distribution. No national advertiser measures his national copy to fit exactly Macy or Wanamaker, but to fit the average dealer wherever located. It is the average dealer that produces, in total, the big volume of business.

CHAPTER XXV

HOW DISPLAYS MAY BE USED TO EDUCATE DEALER AND CLERKS

A WELL-KNOWN psychologist comments on the fact that it is physically impossible for the average man or woman to keep in mind the name and special arguments for more than a half dozen brands of a given commodity—whereas there might be running full tilt some twenty to forty conspicuous advertising campaigns in that one line.

Retailer Unable to Remember Everything

Even a seasoned advertising man who has been studying Brand Advertising for over a decade will find it something of a poser to clearly and accurately set down the specific arguments differentiating each of three or four brands from one another.

Isn't it folly, then, for some manufacturers to rail at the dealer and more particularly the dealer's clerk for the fault of not "appreciating" selling arguments?

The druggist carrying more than three thousand separate items in regular stock, and the grocer carrying from a thousand to two thousand may be excused for lapses in merchandise knowledge.

The truth is that the Modern Advertiser has started something which now he must *finish*—and he cannot finish it until he bridges the gap between the General Publicity and the Consumer-Ready-to-Buy at the dealer's.

Customer Knowledge vs. Dealer Knowledge

Just as small-town merchants learned to their sorrow that mail-order houses could coach the customer to a point where the customer would know a great deal more about the goods than did the merchant himself, just so dealers in general are face to face with the problem of dealing in Brands, whereas the consumer is sold on some specific argument.

Reason Why advertising is foolish if the Advertiser does not guard against the breakdown of argument when the customer sizes up the goods at the dealer's. It is putting a pretty long strain on General Publicity to expect it to stretch over time and space—often months and miles away from the actual sale. Many a customer who has

been worked up to enthusiasm and loyalty for a Brand is discouraged by the cold attitude of the clerk or dealer who knows only the name and price of the commodity. It is dangerous to trust that consumer enthusiasm will in time "educate" those back of the counter. The dealer's coldness may quench more than the consumer's desire can warm—and so another sale is lost.

Display Should Coach the Dealer

Out of this situation has arisen a real and distinct function for display material—to serve first of all as a sales coach and prompter for the retailer. A piece of display material can be made to furnish the merchandise facts essential to closing the actual sale, and do this without losing its essential display value. In other words, a dealer display occupies a middle ground between a billboard and a magazine or newspaper advertisement—and for that reason frequently permits of more copy than the former, though always less than the latter. These bits of copy, however, should never be spread over the main display, but kept as compact as possible—entirely subordinate to the main domination.

Suppose, for instance, you are a manufacturer of a dental cream and your dealers carry in stock

Keeping Track of Merchandise Facts

on an average some twenty different well-known brands of tooth paste. Your national advertising is doing well if in addition to giving your name dominance it interests the customer in your selling argument. But isn't it too much to expect that the average dealer or clerk will instantly recall that argument or be able to classify the twenty different brands that happen to be in stock, according to the facts which serve to differentiate one dentifrice from another? For instance,

Which dentifrices advertised are friction cleaners?
Which dentifrices cleanse by saponification?
Which dentifrices have quality of antisepsis or other medication?
Which dentifrices have bleaching action?
Which dentifrices have been on market longest and how do they rank in seniority?
Which dentifrices have exclusive or spectacular sales argument?

Safe to say there are a good many men on the road selling tooth paste who could not pass such

an examination. Then why the mere clerk? Even dentists with a professional interest in the varied arguments would in many cases confuse some well-advertised names with other well-advertised arguments. This is simply because both the salesman and the dentist, like the dealer and the clerk, are human beings first of all, and the human mind tends to fuse together a multiplicity of impressions.

This is just an example. The same situation applies to many everyday articles which seek to distinguish themselves through brand emphasis and striking arguments.

The right kind of display material will do more than anything else to set the store on the right track as regards a particular dentifrice—or face cream, flavoring extract, house paint, or cocoa. It is the next best thing to a heart-to-heart talk from your own personal representative calling on the dealer, and it has the advantage of talking to the clerk when not too busy to listen, also of being right there for timely help when the sale is about to be made.

Moreover, on the back of the cutout or counter display or display container there is always space

Utilizing Display to Educate Dealer

available for "educating" the clerk. This is the best of all space for direct dealer copy—particularly that on the back of display stands or containers which are up on the counter and therefore continuously before the clerk or dealer. This space should be utilized, preferably in some concrete way, with specific helpful suggestions. With cutouts or window material some sort of letter or circular illustrated with suggestive diagrams or picture should be sent to the dealer. Often the best way is to paste this right on the back of the display.

In this way displays may be used to educate the retailer and establish more intelligent cooperation. Of course never ask the unreasonable. Entirely too little study has been given to this educative function of display material.

In many, many cases a display pays for itself even before the dealer receives it, in that he sees a sample of it or a picture of it at the time his order is solicited, whether by personal salesman or folder, and this helps to concentrate his attention on the real selling arguments.

The manufacturer who is investing in display material and not at the same time using that

material *first of all* to help educate the prospective dealer, and to reach the dealer who has already bought, likewise the clerk back of the counter, is surely blindfold to a valuable function of display material. He is cheating himself of an opportunity.

CHAPTER XXVI

CONTINUITY IN PLANNED DEALER DISPLAY

UP TO this point practically all discussion of dealer display has been with respect to the single problem of individual display—what a certain display should be, how to get it used, what could be expected of it, etc.

Plan for Series of Displays

But there is still untouched a vast new field of study in the power of continuity in planned dealer display. Not one "lucky strike" dealer display campaign, but a real continuous utilization of dealer display as a regular medium.

Just as there was a time when manufacturers bought so-called displays piece by piece, as fancy or emergency dictated, with no real purpose or plan as to how the individual "dealer help" would fit in and have an integral part in the whole selling proposition—just so even now, while all wide-awake advertisers are alert to the importance of planning before rather than after they have bought the display material, it is indeed the exception for a

manufacturer to work out—carefully in advance—a real schedule or series of displays which will give to his product continuity of display at the dealer's.

Cumulative Value of Series

Continuity in Advertising is a principle which no man will dispute. But it still remains to apply this principle to dealer display advertising.

The value of cumulative returns for all other forms of advertising is something no longer debatable. What advertising man would countenance the old-time ignorance of publicity laws which resulted in the timid advertiser who denounced advertising because he "tried it once—it didn't pay."

The only orthodox view is reflected in the oft-repeated warning—"The one-time Ad almost *never* pays."

But with dealer display it has paid and it always will pay, because display is a selling method as well as an advertising method. This only goes to show that there are some things which differentiate Dealer display advertising from all other mediums. It always will have certain differences. It is these differences that require study in order to get success from the use of display material. And yet it is none the less true

that dealer display advertising, just like other forms of advertising, grows as it goes, like a snowball rolling up and accreting to itself a vast power in proportion to its steady use and growth.

Few Manufacturers Awake to Value of Series

Continuity in dealer display practically does not exist in the advertising world to-day, if you except those permanent forms of dealer reminder or identification consisting of painted signs on store fronts, permanent window transparents, etc., which are necessarily limited to mere brand publicity, as distinct from salesmanship. The value of this permanent chain-store link up or identification, first made famous by the United Cigar Stores and later adopted by nationally advertised products such as Pillsbury's Flour, Coco Cola, Firestone Tires, and many others, cannot be questioned, whether considered purely from its billboard value based on passerby traffic, or the specific announcing where the goods are for sale. But naturally there are limitations as to the kind of products that could get such store identification, whereas these very same advertisers have open before them the broad field of opportunity of using time after time, at stated selling seasons, both window and counter space.

Dealers Ready for Series

Early in the memorable year of 1920—when knit goods was one of the first lines to feel the tendency to slackened demand which made a débâcle of the entire famous "Sellers' Market"—one of the leading manufacturer advertisers in that field turned to dealer display in the effort to boost up sales. He felt satisfied that if dealers could be persuaded to make a feature of his particular brand of underwear, displaying it more than they had ever done before—if there was some way to get them to continually show that particular merchandise, putting it in the window for display again and again and keeping it on display inside the store a large part of the time—that each dealer would sell far more than he would if he did nothing more than he had been accustomed to doing in other years. The question was: Could this manufacturer get dealers to push the Brand harder than ever and in that way more than make up slack business? Would the dealer be willing to do this—would he fall in line with the program if inaugurated? Obviously the only person who could answer that question was the individual dealer—so a carefully worded letter was sent to a list of dealers, by the manufacturer himself, with absolutely no attempt

to specify the particular kind of display or to "sell" the dealer on the value of display material. The replies were obtained by mail and showed over 67 per cent. were ready and willing to fall in line with this manufacturer's program, which called for a series of three different and complete displays, each consisting of its own specific cutout and auxiliary window material, together with a connective display inside the store on the counter.

Manufacturer Multiplied Trade's Coöperation

In other words, this manufacturer proved to himself not only that his dealers would coöperate in using dealer help material but that they *would give three times as much coöperation* as the manufacturer had ever asked before.

Similarly in the paint field: One very large manufacturer had just furnished a new complete window display for his dealers, when he was urged to follow this up with a letter in order to check how many dealers used the display, and at the same time to find out whether these same dealers could utilize more displays for other specialties in this same family of products. This was only a mail test but it likewise showed that a lot of possible coöperation was being wasted because it wasn't asked for:

THIS MANUFACTURER PLANNED FOR CONTINUITY IN DEALERS' WINDOWS

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THIS MANUFACTURER PLANNED FOR CONTINUITY IN DEALERS' WINDOWS

THIS PAINT MANUFACTURER UNDERSTOOD THE ADVANTAGE TO BE GAINED BY CONTINUITY IN DEALER DISPLAY

72.2 per cent. of these dealers wanted more frequent coöperation

64.6 per cent. of these dealers wanted other products worked up in displays

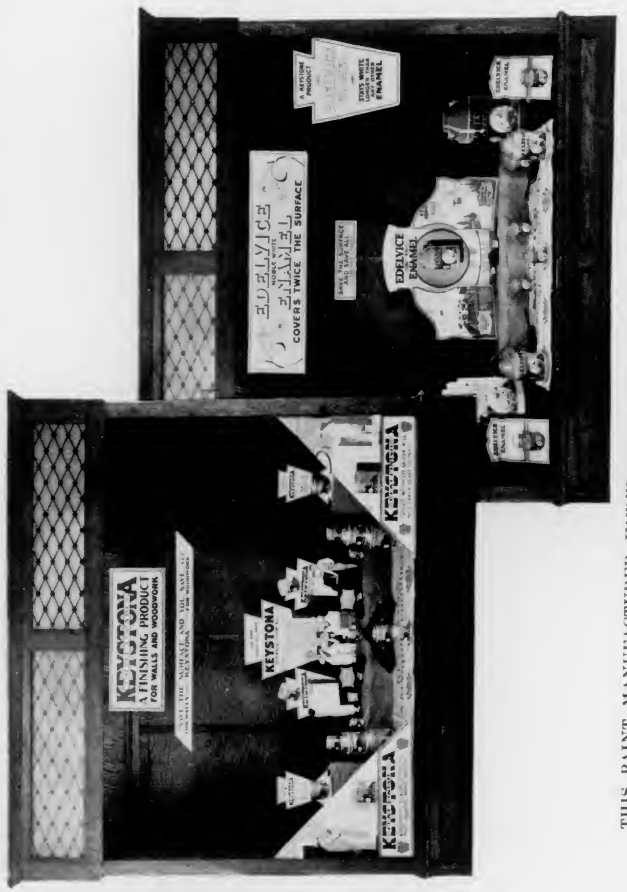
Manufacturers Overlook True Situation

For a long, long time it has been the fashion to berate the dealer for lack of coöperation.

For a long, long time advertisers have vied with each other as to who could tell the most scandalous tale of waste of help material by dealers. Stories of the roaring furnace which dealers keep fired with manufacturers' expensive advertising material are getting to be like old witch tales—part of the legendary lore of the childhood of advertising.

"Efficiency higher up" is a pretty good rule to work by. More efficient use of display material will come when advertisers learn to plan with the dealer motives in view—and more efficient use of the untouched and undreamed-of display coöperation will come when manufacturers study this question from the ground up, from first-hand information, rather than taking for granted that they cannot get efficient backing of the particular selling campaign by the individual dealer.

You never know till you try—that's certain.



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You never know till you try—that's certain.

Scheduled Plan Needed for Displays

Manufacturers plan their schedules for other advertising—why not plan dealer display a year in advance? What more logical than to provide for connective dealer material right along with the campaign? The advantages would be manifold, insuring not only closer tie-up with other scheduled advertising according to season, but greater unity in the material. Some economies might even be effected, for example, by planning colors and sizes for a combination run. One common weakness would automatically be overcome—the material would be sure to be ready in time for incorporating it in the salesman's canvas, and it would take its place as a definite house policy, a factor in the whole season's selling plan.

Such a method of handling dealer display would surely result in better coöperation all down the line—salesmen, jobbers, and dealers. The series of displays, flashing out in timed season at the dealers, would tighten the grip of national advertising on each specific community, making it far more productive.

Practise Forethought

There has been too much of the "afterthought" in display material. What it needs is forethought, the same as any other advertising. Thinking for

the future compels close study and serious analysis, where thinking pop-out-of-the-box tends to half-baked ideas, impractical constructions, hasty execution, and inefficient distribution.

A few careful advertisers have led the way.

But eventually this truth will be recognized by all advertisers, that there can be no scientific management of dealer display without thinking connectively, planning not one but a series of displays over a period of time, providing for continuity at the dealer's.

CHAPTER XXVII

PERMANENT DISPLAY AT THE DEALER'S

A DISTINCTION was drawn in the preceding chapter between continuity in dealer display and permanent identification at the dealer's.

Types of Permanent Signs

Permanent identification includes all the varied forms of advertising signs which admit of being applied directly to the store front, with the intention of remaining there indefinitely. The following are the most common:

Painted signs across the top of dealer's windows.

Metal signs nailed below the window or on side of building.

Transparencies running across the top of the dealer's window.

Small transparencies applied to the window pane or door pane.

Decalcomania or transfers applied to the window or door pane.

Enameled, white or gold letters applied directly to window or door pane.

Success in Use

Mention has already been made (page 178) of the successful use of permanent store identification. It is customary to give credit for the first systematic use of this plan to George Whelan of the United Cigar Stores, and he definitely demonstrated in a spectacular way the advertising possibilities of the store front by painting the name boldly across the top of the window.

The famous Douglas $3 shoe adopted the plan of identifying and unifying the local store with the general publicity by a similar method or plan of treating the store front window pane. There are many others but like Douglas, Atlantic Pacific Tea Co., United Cigar Stores, etc., all of these concerns distributed their products through their own branch stores. It remained for national advertisers to go this plan one better and apply the same principle to the thousands of stores where the advertised products were on sale.

Coca Cola

Coca Cola was one of the very first to appropriate this idea and adapt it to its own requirements. One of the dominating principles of S. C. Dobbs, who was largely responsible for the growth of Coca

Cola, was to cultivate the dealer and keep the trade mark prominent wherever Coca Cola was for sale. He recognized one great advantage possessed by dealer help material—namely, that it connected up with the national campaign and quickly brought home to the passerby the fact that the dealer's store was the place where the desire, created by national advertising, could be satisfied.

At first, Coca Cola adopted the plan of painting the brand name at the top of their dealers' windows. The expense and slowness of this method proved to be a decided disadvantage in view of the fact that their distribution was universal. The result was that a large number of their distributors were supplied with large transparent signs running across the top of the dealers' windows.

Considerable experimenting was required to make these signs so they would fit widely different store fronts, but the problem was solved by reason of careful investigation and analysis and the results have been highly satisfactory. This marked the first departure from the long established small transparent signs, which were so popular with advertisers for many years.

HOW COCA COLA USES THE DEALER'S WINDOW FOR PERMANENT DISPLAY

PERMANENT DISPLAY FOR SIMONDS SAWS ON HARDWARE WINDOW

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Careful Planning Necessary

The space at the top of the dealer's window is very valuable space and it can be procured if the dealer is properly approached.

One method of procuring this most valuable space is to feature the dealer, not only the advertised product, as shown on the plate opposite.

You can secure very large dominant space at the top of the dealer's window for your product if you remember that the dealer as well as the manufacturer must benefit. This is most valuable space and it can be secured absolutely free and for a long time by the proper attention to planning. Do not forget that it is the dealer's window, and that you are getting most valuable space, and the dealer, therefore, must be considered—it cannot be a one-sided proposition advertising your product only.

Success of Small Signs

Small transparencies and transfers (decalcomanias) have proved very popular with advertisers and dealers alike. These small signs when properly designed have been well received by dealers, and being very light and easily handled, salesmen, when properly sold and instructed, can very frequently put them on the window while making their regular rounds, and the signs remain

there permanently. These signs have not only reminder value, linking up with other advertising, but they have also a cumulative value of their own.

Unusual Advantages

Permanent store-front publicity is without question a medium that insures circulation at a lesser cost per thousand than any other known advertising medium. Furthermore, the advertising is done where the goods are sold, and there is less opportunity for forgetting because of the reminder on the window.

The manufacturer must bear in mind that this space is available and has been secured and can be secured when the sales force is properly instructed. If for any reason the sales force is not to be used, or cannot be used to place these signs, it is well worth while to put on a special man or crew, and even with this added cost, permanent store-front publicity is a most economical and worthwhile investment.

Decalcomanias and Transparent Signs

A distinction should be drawn between transfers (decalcomanias) and transparencies. While these are used for the same purpose, the process of manufacture and results are entirely different. The decalcomania sign is the development of a process that was originated and used for many

years for decorating pottery, china, glassware, and other products. Decalcomanias are made with a paper backing and the design which is lithographed on this paper backing is transferred to the glass or other substance and at the proper time the paper backing, loosened by moisture, is removed.

If this is done carefully, the design, barring accidents, remains on the glass, but is opaque because it is backed up by a heavy coating of white which holds the various colors or pigments together.

The transparencies are applied to the window or door pane just as they come. There is no backing to be removed and when laid on the wet glass they adhere to it closely. All that is required is rubbing the sign in close contact with the glass in a manner similar to that employed in applying the transfer or decalcomania sign.

There is a marked economy in the use of transparencies as compared to decalcomania because of the greater ease in mounting the transparency, due to the fact that there is no backing to be peeled off, which often, when done by amateurs, will destroy or deface the transferred design.

Long Life —Beauty— Utility of Such Signs

Both decalcomania (transfers) and transparencies have the advantage that once up, they remain up indefinitely. A decalcomania sign is readable from the outside of the glass only, because of the fact that the sign is opaque, whereas the transparency shows from either side and as it is not backed up with a white coating, permits the light to pass through the sign day and night.

There is no question as to the very important part the dealer's own store front may be made to play in the manufacturer's plan of advertising.

Returns on Investment

In addition to being the least costly of all methods of linking up the dealer with general advertising, whatever its nature, the sign on the dealer's window also has a definite billboard value. No matter what the type of sign, the dollar spent in this kind of publicity on the dealer's store front is without doubt the busiest dollar and the longest lived dollar. Permanent store-front publicity should not be overlooked in any advertising campaign.

SOME EXAMPLES OF SMALL PERMANENT TRANSPARENTS FOR DEALERS' STORE FRONT

Long Life —Beauty— Utility of Such Signs

Both decalcomania (transfers) and transparencies have the advantage that once up, they remain up indefinitely. A decalcomania sign is readable from the outside of the glass only, because of the fact that the sign is opaque, whereas the transparency shows from either side and as it is not backed up with a white coating, permits the light to pass through the sign day and night.

There is no question as to the very important part the dealer's own store front may be made to play in the manufacturer's plan of advertising.

Returns on Investment

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SOME EXAMPLES OF SMALL PERMANENT TRANSPARENTS FOR DEALERS' STORE FRONT

MANY NATIONAL ADVERTISERS USE LARGE AND SMALL TRANSPARENCIES TO ACCOMMODATE BOTH WINDOWS AND DOORS

CHAPTER XXVIII

DEALER DISPLAY AS A BUSINESS FORCE

UNTIL about twenty years ago, no attempt had been made to use dealer display according to any carefully devised, systematic plan.

Infancy of Display Advertising

A large proportion of brand advertisers were using display material of one kind or another, but display at the dealer's had no integral place in advertising and it was not regarded as one of the recognized mediums for publicity. In 1903, when Professor Walter Dill Scott, the first scientific investigator of advertising principles and practice, fixed the estimate of $600,000,000 for the annual cost for advertising in this country, he listed all the then-recognized mediums, but failed to include dealer-display material anywhere in the budget. These same figures were quoted as late as 1911 by *Printers' Ink*—with no mention of dealer display and in the same issue on the page facing was this

Appropriations

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Appropriations

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excerpt from Thos. A. Bird in Johnson's "Library of Advertising" which sounds almost like prophecy:

"This branch of advertising and selling is in its infancy, so far as the national advertiser is concerned.

"Some enterprising manufacturers have seen the possibilities that lie in the show window and have taken advantage of them. They have gone into the thing with the careful preparation and thoroughness that characterizes the big advertiser of to-day. These, however, have been few—so few, indeed, that they can easily be counted on the ten fingers, with several figures to spare. Others have gone in for window advertising in a haphazard, desultory way. But by far the greater number have entirely neglected this fruitful field. This will not always be so. In a few years every manufacturer whose goods are handled by the department store will have learned the tremendous selling power of the combined show windows of the stores that sell his goods. He will make it easy and profitable for the merchant to put his goods in the windows.

"The show window is a force that must be reckoned with by the national advertiser of the future.

It has a "circulation" comparing favorably with that of any publication, and in addition it has directness of appeal that no printed matter can ever have."

Growth in Appreciation

Up to 1911, then, it may be fairly claimed that dealer display was not fully appreciated as a business force. The change in attitude is strikingly shown by the following:

1910 *Printers' Ink* contained 1 article on Window Display.

1911 *Printers' Ink* contained 12 articles on Window Display.

1912 *Printers' Ink* contained 21 articles on Window Display.

1913 *Printers' Ink* contained 27 articles on Window Display.

1914 *Printers' Ink* contained 42 articles on Window Display.

Since 1914 *Printers' Ink* has had something of importance on dealer display in nearly every issue. It has become an important factor with nearly every advertiser, and in the year 1920 it was estimated that upward of $25,000,000 was spent in this form of brand advertising. To-day it is no longer a question of arguing the need of dealer

coöperation—that point is conceded. Advertisers know that dealer display has an extraordinary influence in any advertising campaign, and the question now is how can it be better coördinated with other mediums.

Need of Coördination

Certain well-known national mediums—*Good Housekeeping Magazine*, McClure publications, etc.—were the first to attempt this coördination and preach it to all advertisers, and their efforts were followed by the newspapers seeking to develop large national accounts.

In 1915 the newspapers put out their own independent campaign, known as the International Newspaper Window Display Week. This plan was featured in 385 important cities with nearly 500 newspapers participating. In 1916 they repeated their plan with even greater success, in 424 cities, with over 600 newspapers participating and soliciting dealers to make special brand displays.

The idea of securing a large number of windows all over the country at the same time, and connecting this up with newspaper or other publicity, has proven very valuable.

"National Weeks" such as "Canned Goods

Week," "Pineapple Week," "Coffee Week," "Hot Point Week," "Paint-up Week," "Onyx Hosiery Week," "Dress-up Week," etc., have proved successful and have been repeated by many associations and manufacturers.

Special Week Campaigns

"Eveready Drive," which was featured in the fall of 1915, was an adaptation of the national week idea. It was conducted in connection with a sixty-day campaign with the result that they secured simultaneous showing in 18,500 windows, and 1,000 dealers made entry in the prize contest.

An important detail of the "Eveready" campaign was featuring the actual display in the window, by means of illustrations appearing in the national medium, which created a very desirable impression for the dealer and connected up dealer and "Eveready" products with their national advertising. A full report of the "Eveready" drive may be found in *Printers' Ink* for December 16, 1915.

Economy of Store Display Plan

All special week campaigns necessarily must have reminders at the dealers, and these special campaigns can be conducted most economically and most effectively by means of window and store-display material, at a cost far less and re-

sults far superior to those that might be obtained by means of general publicity.

As a matter of fact, dealer display is the one form of publicity that can be used without general publicity and without other media. This is by reason of its very nature, advertising the goods on the spot where the goods are for sale. It does not scatter broadcast, as is unavoidable with general publicity. It directs the money and the effort right where there is actual distribution.

Circulation Value

Window and store-display material considered on the purely circulation basis (i. e., general publicity) actually costs far less than the same thousand circulation would cost in other mediums, and what is more the circulation is most desirable because it reaches the right buying public at exactly the psychological moment when it is easy to purchase the article for which a desire or want has been produced.

Strategic Value

Window and store display is without doubt the most effective weapon against competing lines and substitution. A certain amount of sales resistance opposes every article of merchandise. Every advertiser and manufacturer must overcome the sales resistance that he is sure to experience from competing goods—from old buying habits of the public—from attitude of retailers—from indifference of clerks, from indifference of the jobber's salesmen—from indifference of his own sales force. That resistance is greatest right at the point where sales are made, and PROPER DISPLAY AT THAT POINT IS THE REMEDY.

Display by its very nature makes it easy for the customer to buy. It helps to overcome previous buying habits, and one must not overlook the fact that the average human being, making an average purchase, follows the line of least resistance and either buys what he has purchased before or buys according to the last suggestion or impression made on the mind.

Dealer Must Be Considered

The attitude of dealers themselves is something which can be diplomatically handled through the medium of proper displays, and this point should not be overlooked when planning any kind of display material. Window and store-display material when properly planned can be used to inspire good-will. It will overcome dealer and clerk indifference, which must be reckoned with. It must never be forgotten that while the advertiser adver-

tises to make the sale, the sale is made at the dealer's and by the dealer.

A reminder at the dealer's is very necessary and in fact most essential, if your product is not to be forgotten.

And finally—Window and Store Display when rightly planned and rightly used can be made by far the most productive and most practical of all advertising mediums.

THE END

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~~Oct 3~~			
~~Aug 8~~			
July 17			
MAY 4 1942 May 11			
SEP 27 1940			
OCT 18 1942			
APR 17 1950			
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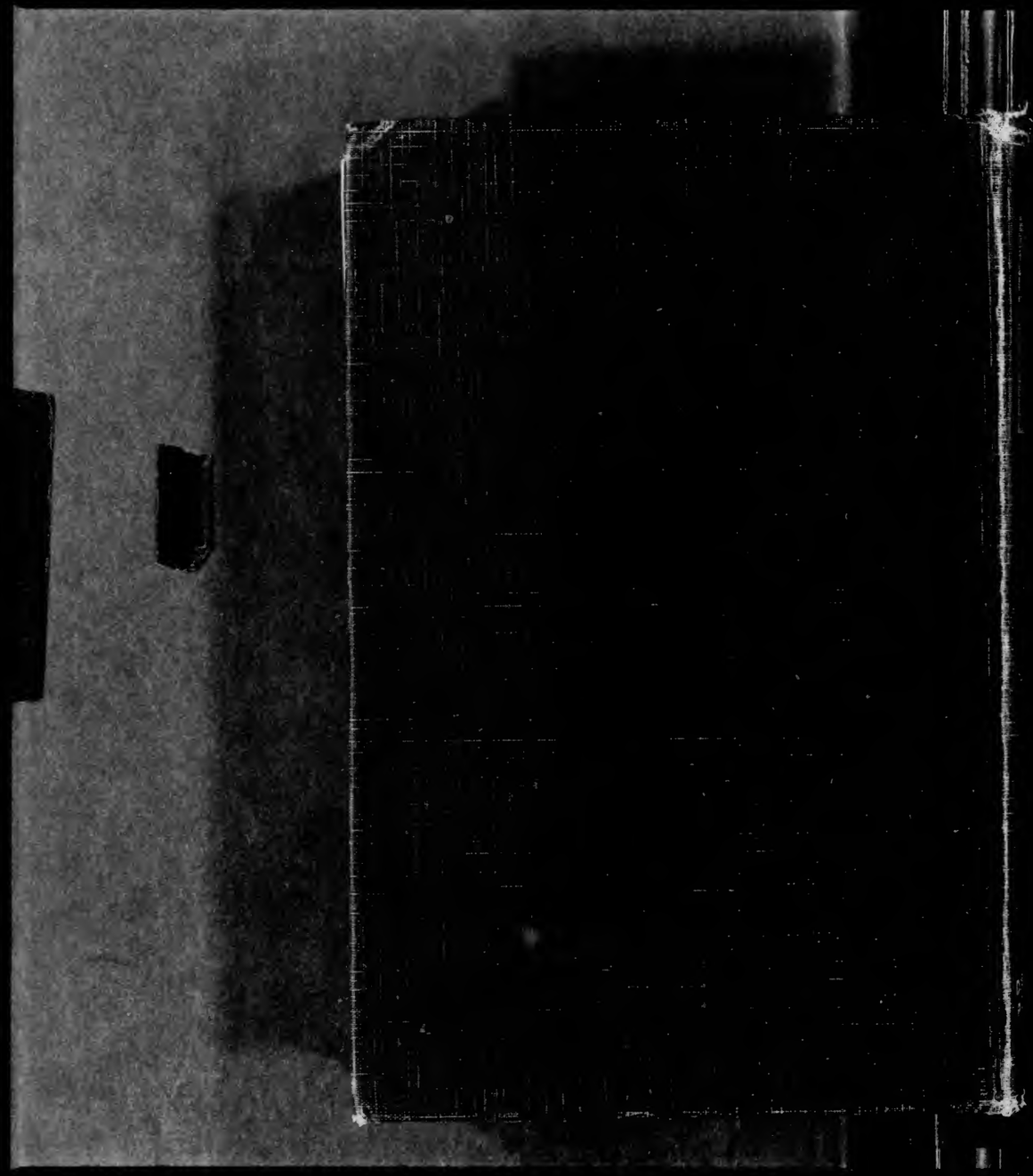

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